

United States Department of the Interior  
National Park Service

# National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

## 1. Name of Property

Historic name: Schmidlapp-Humes Estate Historic District

Other names/site number: \_\_\_\_\_

Name of related multiple property listing: N/A

(Enter "N/A" if property is not part of a multiple property listing)

## 2. Location

Street & number: 5 Frost Mill Road, 345 Oyster Bay Road and 3 Dogwood Lane

City or town: Locust Valley State: New York County: Nassau

Not For Publication: ☐

Vicinity: ☐

## 3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this X nomination    request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property X meets    does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

   national    statewide X local

Applicable National Register Criteria:

X A    B X C    D

|   |                          |
|---|--------------------------|
| <u>R Daniel Mackay</u><br>Signature of certifying official/Title:   | <u>6/16/2020</u><br>Date |
| <u>PSYPO</u><br>State or Federal agency/bureau or Tribal Government |                          |

|   |               |
|---|---------------|
| In my opinion, the property <u>  </u> meets <u>  </u> does not meet the National Register criteria. |               |
| _____<br>Signature of commenting official:  | _____<br>Date |
| _____<br>Title :  |               |
| _____<br>State or Federal agency/bureau or Tribal Government  |               |

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#### 4. National Park Service Certification

I hereby certify that this property is:

- ☐ entered in the National Register  
☐ determined eligible for the National Register  
☐ determined not eligible for the National Register  
☐ removed from the National Register  
☐ other (explain:) \_\_\_\_\_

\_\_\_\_\_  
Signature of the Keeper

\_\_\_\_\_  
Date of Action

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#### 5. Classification

##### Ownership of Property

(Check as many boxes as apply.)

- Private: ☒  
Public – Local ☒  
Public – State ☐  
Public – Federal ☐

##### Category of Property

(Check only **one** box.)

- Building(s) ☐  
District ☒  
Site ☐  
Structure ☐  
Object ☐

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### Number of Resources within Property

(Do not include previously listed resources in the count)

## Contributing

15

Noncontributing

buildings

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6

sites

9

## structures

4

objects

36

0

Total

Number of contributing resources previously listed in the National Register 0

## 6. Function or Use

## Historic Functions

(Enter categories from instructions.)

COMMERCE/TRADE: restaurant

DOMESTIC: single dwelling, secondary structure

RECREATION AND CULTURE: sports facility, work of art

LANDSCAPE: garden, forest, unoccupied land, natural feature, street furniture/object

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## Current Functions

(Enter categories from instructions.)

## WORK IN PROGRESS

DOMESTIC: single dwelling, secondary structure

LANDSCAPE: garden, forest, unoccupied land, natural feature, street furniture/object, conservation area

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## 7. Description

### Architectural Classification

(Enter categories from instructions.)

COLONIAL: mid 18<sup>th</sup> Century

LATE-19<sup>TH</sup> CENTURY AND 20<sup>TH</sup> CENTURY REVIVALS: Colonial Revival

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**Materials:** (enter categories from instructions.)

Principal exterior materials of the property: WOOD: Shingle; BRICK

### Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

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#### Summary Paragraph

The Schmidlapp-Humes Estate Historic District occupies over 81 acres of land in the Village of Mill Neck and hamlet of Locust Valley, Town of Oyster Bay, Nassau County, New York. The former estate historically associated with two generations of the same family includes: two residential cores, a Japanese stroll garden, and forested land with a tributary known as Beaver Brook. The area surrounding the property is predominantly residential in character, with single-family dwellings on all four sides dating from the late nineteenth to the early twenty-first century. The properties to the east, west, and south are situated on larger lots within a natural setting accentuated by mature trees, volunteer vegetation, and large and small ponds. A small residential subdivision is located north of the estate district. The forested, ecological habitat extends northward beyond the northernmost portion of the nominated property.

The Schmidlapp-Humes property, which was assembled as an estate by Carl J. Schmidlapp between 1924 and 1927, evolved during the twentieth century in response to the needs of the first and second generations of family members. During the early twentieth century, Carl and his wife, Frances, focused their efforts on expanding the eastern half of the estate to accommodate their family's needs. By the mid-twentieth century, their daughter, Jean, and her husband, John P. Humes, began focusing their efforts on expanding the western half of the estate into a

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secondary residential complex. As a result, the district is a single estate property with the imprint of two successive generations of the same family.

The district is roughly bounded by Frost Mill Road to the south and east; Oyster Bay Road to the west; and Dogwood Lane and a former alignment that is a continuation of Shu Swamp Road (aka Ayers Road right-of-way) to the north. The nominated property includes 15 buildings, 6 sites, 9 structures, and 4 objects (Figure 1). The estate's buildings are divided into two complexes located on either side of a meadow: the Schmidlapp Complex (east) and the Humes Complex (west). Each complex is centered on a residence with a house core that predates the establishment of the estate; the Schmidlapp house is a nineteenth century house renovated ca. 1921 for Peter Cooper Bryce's estate and the Humes house dates to the eighteenth century. These house cores were expanded and redesigned and became the focus of larger residential complexes after the property was assembled by Carl J. Schmidlapp between 1924 and 1927. Each complex has a separate entrance onto Frost Mill Road and Oyster Bay Road, respectively. An internal, U-shaped road connects the two complexes. The stroll garden is located within the northwestern area of the estate and is accessed from Dogwood Lane. The forested, ecological habitat is located within parts of the northern and easternmost areas. The property is bordered by a variety of walls and fencing that includes low fieldstone walls under brick piers along the southern perimeter, mid-rise wood fencing along sections of the southern, eastern, western, and northern perimeters, mid-rise stucco walls at the northwest corner, and chicken-wire along the eastern perimeter.

All of the buildings, structures, and sites on the property were originally constructed and/or modified to support some form of domestic use, such as residential (single-family dwellings, garage-apartments, cottages), transportation and/or maintenance (garages), and recreational (pools/pool houses, stables, gardens, tennis court/hut). All of the estate buildings and structures feature elements of the Colonial Revival style. While portions of the Schmidlapp House (ca. 1840) and Humes House (ca. 1750) predate the creation of the estate, their exteriors reflect the substantial twentieth century redesign of these buildings in a Colonial Revival aesthetic. The remaining buildings on the estate, which were constructed ca. 1921-1966, reflect original Colonial Revival designs. Wood-frame construction is most common, although a few examples of brick construction exist as well.

The majority of resources in the district are largely intact, having suffered from benign neglect rather than inappropriate alterations. The one exception is the former Schmidlapp House (aka Rumpus House), which has been undergoing a comprehensive rehabilitation that has resulted in some minor modifications to its exterior. The Schmidlapp-Humes Estate Historic District overwhelmingly retains its integrity of location, design, setting, materials, feeling, workmanship, and association to convey its significance as an early- to mid-20th-century country estate, centered on a core development of buildings, structures, sites, and objects that span ca. 1921-1966. The nominated boundary includes the estate as it was initially assembled by Carl J. Schmidlapp during the 1920s, retaining both its size and ownership by his family even after the period of significance.

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## Narrative Description

The Schmidlapp-Humes Estate is generally organized into two complexes which both have concentrations of designed buildings and landscapes. The Schmidlapp Complex, accessed from Frost Mill Road, is located on the eastern side of the estate. The Humes Complex, accessed from Oyster Bay Road, is located on the western side of the estate. As each complex is somewhat sprawling, they include multiple, separate designed landscapes that are not connected to one other. There is no evidence that a master plan for the landscape design of the entire property was ever created. Each complex is described separately for clarity; the numbers are keyed to Figure 1.

### Schmidlapp Complex

#### 1. Main Entrance

- A. Entrance / Driveway Site (1 contributing site)
- B. Brick Piers and Fieldstone Walls (1 contributing structure)
- C. Flagstone Pedestal and Lead Tub (1 contributing object)

Architect(s): Vitale and Geiffert; Innocenti & Webel

Construction/Alteration Date(s): Main entrance/Border Walls: unknown, ca. 1935;

Driveway: unknown, ca. 1921, ca. 1929, ca. 1935 (leading to house; introduction of U-shaped layout unknown).

The main entrance, located on Frost Mill Road, consists of a pair of brick piers capped with stone coping and urns that connect to low fieldstone border walls that extend out to the road on both sides, with the east wall continuing along the road. The driveway, characterized by a U-shaped layout that terminates at Oyster Bay Road in the western portion and an axis that terminates in a circle in the forecourt of the Schmidlapp House in the eastern portion, is paved with asphalt with select segments bordered by Belgian block curbing. Yew hedges line the driveway fronting the house and also border the circle. A stepped-flagstone pedestal contains an octagonal lead tub with putti in bas-relief; a statue that formerly sat within this enclosure has been removed. Elsewhere, a series of mature white oak trees lines the north side of the driveway as it runs east to west along the U-shaped driveway, and also forms a short allée along the driveway as it runs north to south before connecting to Oyster Bay Road.

The original main entrance included a pair of stone piers that were most likely introduced ca. 1921, when Peter Cooper Bryce began transforming the property into a country estate; the low fieldstone walls may date to an earlier period. Circa 1935, Innocenti & Webel introduced a Colonial Revival design to the entrance, consisting of replacement brick piers that were white-washed with wooden friezes and stone caps with finials.<sup>1</sup> These piers in turn connected to a curvilinear fence (now removed) with white pickets, mounted on the existing low fieldstone border walls that was composed of a series of metal posts capped with finials and linked by curved railings. The driveway leading to the Schmidlapp House, consisting of an axis and circle

<sup>1</sup> Innocenti & Webel, "Entrance & Board Fence About Property of Carl J. Schmidlapp, Esq., Locust Valley, LI," .n.d.

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bordered by yew hedges lining patches of lawn, along with plantings along the façade of the Schmidlapp House, was most likely introduced ca. 1929 by Vitale and Geiffert, while the octagonal lead tub was introduced in 1935 by Innocenti & Webel.<sup>2,3</sup>

## 2. Schmidlapp House aka "Rumpus House" (1 contributing building)

Architect(s): unknown, Peabody, Wilson & Brown; Alfred Shaknis

Construction/Alteration Date(s): 1840, ca. 1921, ca. 1926, 1952, ca. 2018-present

The Schmidlapp House is a 13-bay, single-family dwelling, consisting of a two-story, side-gable main section, flanked by a series of one-and-a-half and two-story gable-front, side-gable, and saltbox additions, that was expanded by Peabody, Wilson & Brown ca. 1921 and ca. 1926 in the Colonial Revival style, with a subsequent addition by Alfred Shaknis in 1952. Visual evidence suggests that the main section dates to the mid-nineteenth century, while the multiple additions date to the 1920s. The house is covered in wood clapboard siding with an asphalt shingle roof that is punctuated by three brick chimneys located in the ridges and ridgeline of the main section and its wings; the foundation is concrete. The entry door consists of a wood-and-glass unit; a four-light transom is located over the entry door. Windows throughout are twelve-over-twelve and eight-over-eight wood sash units, with six-light wooden casements in the second floor of one of the gable-front wings. The saltbox addition contains a combination of gable-front dormers, along with a shed-roof dormer, with eight-over-eight windows, while the side-gable addition contains one gable-front dormer with an eight-over-eight window. This latter addition also contains a recessed porch with a double Dutch-style door.

## 3. Gardens/Terraces

A. Terraced Side and Rear Gardens (1 contributing site)

B. Pergola (1 contributing structure)

C. Basin and Well (2 contributing objects)

Architect(s): Ellen Biddle Shipman; Vitale and Geiffert; Innocenti & Webel

Construction/Alteration Date(s): 1926, ca. 1929, ca. 1937

Two flagstone terraces front the south (side) and east (rear) elevations of the house. A low brick wall with flagstone coping borders the south terrace, which also contains a mature elm tree, while the east terrace, which also contains a mature elm, is enclosed by a slatted-metal

<sup>2</sup> "General Plan Property of Carl J. Schmidlapp, Esq, Mill Neck, Long Island," March 12, 1929; Innocenti & Webel, "Details for Setting of Lead Tub in Forecourt of Mrs. C.J. Schmidlapp, Locust Valley," May 1, 1935. No information was found regarding the history of the U-shaped driveway on the property, which may have preceded the house's transformation into a country estate during the early twentieth century, though the allées occupying one or both sides of the driveway may have also been introduced by Vitale and Geiffert ca.1929 or Innocenti & Webel post-1930.

<sup>3</sup> Innocenti & Webel was established in 1931. It bears noting that Schnadelbach ascribed a date of 1920 to Vitale and Geiffert's work on the Carl J. Schmidlapp Estate, which he calls "The Bather." However, there has been no evidence to suggest that Schmidlapp had acquired the property by this year, having acquired it from Peter Cooper Bryce et al. between 1924 and 1927. "Miscellaneous-Mill Neck, L.I." *The Real Estate Record and Builders' Guide* 107 (May 14, 1921): 634; "Buys Mill Neck Estate," *The Brooklyn Daily Eagle*, March 9, 1924; R. Terry Schnadelbach, *Ferruccio Vitale: Landscape Architect of the Country Place Era* (New York: Princeton Architectural Press, 2001), 101.

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balustrade that descends on a sloping rear lawn that is lined with mature yew hedges along the terrace wall and volunteer vegetation along the pond. A formal, walled Italian garden, divided into four quadrants with low lying boxwood hedges surrounding a concrete basin, is located southeast of the house in the rear. A wooden pergola is located in the southeast corner of this garden, which is enclosed by a low brick wall with flagstone coping to the north and east, along with a second stairway leading to the pond below in the latter location, and stucco-parged walls to the south and the west, along with a Mediterranean-inspired arched opening in the latter location. A circular well with fieldstone walls under a decorative wrought-iron arch is located in the northeast section of the walled garden.

#### 4. Pool Complex

- A. Curved Stairway (1 contributing structure)
- B. Pool (1 contributing structure)
- C. Pool house and Terrace Wall (1 contributing building)
- D. Statue (1 contributing object)

Architect(s): Vitale and Geiffert; Edmond Amateis, sculptor

Construction/Alteration Date(s): 1928

The house connects to the pool complex via a curved stairway with wide flagstone treads and a modest wrought-iron railing that is lined with a combination of deciduous trees, shrubs, and volunteer vegetation. The complex consists of the curved stairway, a pool house, a pool, and a statue, surrounded by a lawn and mature deciduous trees, evergreens, and volunteer vegetation. The pool house is configured in an L-shape and built into the side of a hill with a stairway located at the terminus of the long side of the "L" that leads to a terrace above. It is a one-story, three-bay building, designed in a neo-Colonial style with brick cladding, laid in American common bond, with a flat roof that doubles as a terrace that is covered with granite pavers and enclosed by a low brick wall with granite coping (north wing) and a slatted-metal railing (west wing). The western wall of the pool house at the pool level contains three, arched and recessed panels set within a larger recessed rectangular panel that is fronted by a Tennessee pink marble statue of *The Bather* by Edmond Amateis. This Moderne-inspired statue, which depicts a female bather with seashell motifs, stands atop a stepped-pink-marble pedestal within a low rectangular reflecting pool that is capped with pink marble coping. The northern wall contains a pair of changing rooms that are accessed via wood-and-glass doors with recessed, flat-arched, soldier-laid brick surrounds, flanked by window openings with splayed brick lintels and brick sills. The pool features an overall rectangular configuration with one oblong end and one straight end that is bordered by a granite edge. Typical of Vitale designs, the pool sits within a large grass plane. Devoid of any urns or other architectural elements, the pool's thin granite edge presents a bold, abstract composition of Modernist design. In addition, the curving stairway connecting the house to the pool incorporated two distinguishing design principles of the firm; namely, the incorporation of the processional (a grand stairway) and the horizontal (wide treads).

#### 5. Stable Complex: Stable-Garage-Apartment (1 contributing building)

Architect(s): Peabody, Wilson & Brown



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Construction/Alteration Date(s): 1921

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The stable-garage-apartment is a one-and-a-half-story, six-bay building, designed in the Colonial Revival style. It is configured in an L-shape that consists of a garage housed in the first floor of its northern wing and a stable housed in the first floor of its western wing with the apartment located within the attic story; both wings have side-gable roofs. The walls are clad in wood clapboard siding and the roof is covered in asphalt shingles. The entry to the garage wing consists of a wood-and-glass door under a pedimented wooden portico supported by Doric columns, along with a series of three, paired, wood-and-glass garage doors. The attic story of the garage wing consists of a combination of six-light, knee-high, wood-sash windows and six-over-six wood-sash windows set within flush, gable-front dormers. A brick chimney is located within the ridge. The stable wing contains a recessed porch, supported by a series of Doric columns with segmental arches. Four double Dutch-style doors form the entrances to the stable portion of the first floor that are supplemented by two wood-and-glass doors under a four-light transom with sidelights. The roof contains a wooden lantern with a hipped roof crowned by a finial, along with two gable-front dormers containing two-light windows.

6. Stable Complex: Garage (1 contributing building)

Architect(s): Peabody, Wilson & Brown

Construction/Alteration Date(s): 1924

The garage is a one-story, three-bay building with a side-gable roof designed in the Colonial Revival style. Its walls are covered in wood clapboard siding and its roof is covered in asphalt shingles; the foundation is concrete. Each bay contains a pair of wood-paneled garage doors with six lights apiece.

7. Stable Complex: Garage-Apartment (1 contributing building)

Architect(s): Peabody, Wilson & Brown

Construction/Alteration Date(s): 1928

The garage-apartment is a combination one- and one-and-a-half-story, four-bay building, designed in the Colonial Revival style. It consists of a one-and-a-half-story main section with a side-gambrel roof and a one-story enclosed porch addition with a shed roof. The walls are covered in wood clapboard siding and the roof is covered in asphalt shingles; the foundation is concrete. The addition contains the entry, which consists of a wood-and-glass door under a modest wooden shed-roof portico supported by brackets. The main section consists of two active garage door openings, containing one pair of board-and-batten garage doors with eight lights apiece and one wood-and-glass, roll-up garage door. There is also a pair of fixed board-and-batten garage doors with eight lights apiece at the juncture of the porch addition. Windows throughout consist of six-over-six wood-sash units. The attic story contains a series of three shed-roof dormers with wood-clapboard siding and six-over-six wood-sash windows.

**Humes Complex**

8. Humes House (1 contributing building)

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Architect(s): unknown, Alfred Shaknis

Construction/Alteration Date(s): ca. 1750, multiple unknown, 1956-1957

The Humes House is a one-and-a-half-story, six-bay single-family dwelling with a side-gable roof that was built in the Colonial period ca. 1750, with side and rear additions with side-gable roofs introduced at some point between the late eighteenth and early to mid-twentieth century. Visual evidence suggests that the main section of the house, located within the southwestern portion, dates to the Colonial Era, while documentation ascribes the date of the north wing expansion designed by Alfred Shaknis to 1956-1957; the dates of the side and rear additions are unknown. The house is configured in an L-shape. Its walls are covered in wood clapboard siding and its roof is covered in asphalt shingles. A brick chimney rises from the center of the ridgeline; the foundation is fieldstone in the original section and concrete in the additions. An oversized, gable-front, wooden portico, supported by wooden posts, fronts the entry and an adjacent window. The entry door consists of a wood-paneled unit. Windows throughout consist mostly of six-over-six wood-sash units, with wooden shutters adorning most of the units. A slightly bowed bay of five, eight-light casement units are located in the fifth bay of the first floor, while a randomly placed three-light, wood-sash window is located in the attic story of the original section. The roof contains three, oversized, gable-front dormers that are covered in wood clapboard siding and contain paired, six-over-six wood-sash windows.

9. Garage-Apartment (1 contributing building)

Architect(s): unknown, Innocenti & Webel, Alfred Shaknis

Construction/Alteration Date(s): Early nineteenth century, unknown, 1954, 1958

The garage-apartment is built into the side of a hill, which is contained by a high, randomly coursed, ashlar stone retaining wall. It is a one-and-a-half-story, four-bay, single-family dwelling situated over a two-car garage with a side-gable roof. It was renovated in the Colonial Revival style during the twentieth century and may date to the early nineteenth century. Its walls are covered in wood clapboard siding and its roof is covered in asphalt shingles; the foundation is concrete. A carport, supported by wooden posts with a concrete pad and a shed roof, extends the length of the building on its west (side) elevation. Two garage bays and a pent roof, located on the north elevation, replaced two entry doors with a design by Innocenti & Webel in 1954. Each garage opening contains wood-and-glass, roll-up garage doors. Windows throughout consists of six-over-six wood-sash windows; first-floor windows are adorned with wooden shutters. Two entrances are accessed via a wooden stairway that connects to a wood-paneled entry door within a recessed porch on the first floor with a small gabled addition that was most likely introduced by Alfred Shaknis in 1958, and another wood-and-glass door in the attic story.<sup>4</sup>

10. Pool Complex

<sup>4</sup> A historic sites survey conducted by Gay Wagner on behalf of the Society for the Preservation of Long Island Antiquities ascribed an original construction date of the early nineteenth century to this garage-apartment and its original use as a store, based on an interview with long-time resident Jean Humes. Gay Wagner, SPLIA, "Valentine-Merritt House-Red Skin Tavern" Building-Structure Inventory Form, USN 05953.000069.

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- A. Pool Complex (1 contributing site)
- B. Pool house (1 contributing building)
- C. Pool (1 contributing structure)

Architect(s): Innocenti & Webel, Alfred Shaknis

Construction/Alteration Date(s): 1955-1957

The complex is enclosed by a low chain-link metal fence masked by assorted shrubs. A low, arched brick wall, formerly containing a fountain, is located opposite the pool house, while a brick barbecue pit (too small to count) is located to the east of the pool house; bluestone footpaths connect the building and structures with one another. The pool house originally contained a living room, two guest rooms, two bathrooms, and a kitchen. It is a one-story, five-bay building-over-basement configured in a rectangular plan with a side-gable roof and designed in the Colonial Revival style. Its walls are covered with wood clapboard siding and its roof is covered with asphalt shingles. The center bay features a sliding glass door, flanked by two large picture windows, which are in turn flanked by eight-over-eight wood-sash units adorned with wooden shutters. The pool features an overall rectangular configuration with one oblong end and one straight end that is lined with a flagstone edge and flanked on either side by patches of lawn with a geometrically configured bluestone terrace. Documentation on file with Innocenti & Webel and the Village of Mill Neck indicates that the pool complex was designed by Innocenti & Webel between 1955 and 1957, with Alfred Shaknis serving as the architect of record for the pool house.<sup>5</sup>

11. Front Yard/Rose Garden/Footpaths

- A. Front Yard with Footpaths (1 contributing site)
- B. Rose Garden and Concentric Planting Beds with Footpaths (1 contributing site)

Architect(s): Innocenti & Webel

Construction/Alteration Date(s): 1962

The front yard consists of a brick path running along the west side of the yard, parallel to Oyster Bay Road, along with a patch of lawn bordered by large shrubs. A circular planting bed is located in front of the entrance to the house. The rose garden is located up the hill from the house, to the east of the parking area. It consists of a low brick wall with locked-brick coping in the configuration of three concentric circular planting beds, consisting of a large center circular planting bed, overlapping two other circular planting beds that are currently populated with volunteer vegetation. Brick footpaths characterize the hardscape at the house level along Oyster Bay Road, while bluestone footpaths and terraces characterize the hardscape at the rose garden level above.

12. Tennis Complex

- A. Tennis Hut (1 contributing building)

<sup>5</sup> Innocenti & Webel, "Construction Details for Grading, Pool, Steps, Wall, etc. for Mr. & Mrs. John P. Humes, Locust Valley, N.Y.," November 30, 1955; Alfred Shaknis, "Proposed Bath House for Mr. & Mrs. John Humes, Mill Neck, N.Y.," May 22, 1956; Incorporated Village of Mill Neck, N.Y. Building Department Permit No.214.

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B. Tennis Court (1 contributing structure)

Architect(s): Innocenti & Webel

Construction/Alteration Date(s): 1961-1962

The tennis complex consists of a tennis hut and a hard court. The tennis court is in a dilapidated state with no fencing. The tennis hut is a small, one-story, three-bay building with a side-gable roof, designed in the Colonial Revival style. Its walls are covered in wood clapboard siding and its roof is covered in asphalt shingles. The entry consists of a wood-and-glass door, flanked by two, six-over-six wood-sash windows.

13. Wine Cellar (1 contributing building)

Architect(s): Alfred Shaknis, Innocenti & Webel

Construction/Alteration Date(s): 1961-1963

The wine cellar was designed by Alfred Shaknis in collaboration with Innocenti & Webel, and consists of a below-grade brick room that is accessed via a curved brick staircase that is flanked by a brick wall with stone coping and a metal-slatted railing. There is also a brick wall over the stairway that formerly contained a wood-carved and painted family crest. The cellar, which is not visible at-grade, measures 36'4" long by 31'6" wide and contains a foyer, wine room, kitchen, bathroom, storage, and furnace room.

14. Greenhouse-Potting Shed (1 contributing building)

Architect(s): Innocenti & Webel

Construction/Alteration Date(s): 1962

The greenhouse consists of a one-bay metal-and-glass building with a gable-front roof with a small, one-story, two-bay, wood-frame potting shed with a flat roof. The potting shed is covered in wood clapboard siding and the roof is covered in rolled asphalt; the foundation is brick. The entry consists of a wood-and-glass door. Windows consist of eight-over-eight wood-sash windows.

15. Garage (1 contributing building)

Architect(s): Innocenti & Webel

Construction/Alteration Date(s): 1960, 1980

The garage is a two-bay building whose walls are covered in wood clapboard siding with a side-gable roof that is covered in asphalt shingles with exposed wood planks; a small square lantern with a flared copper roof is located in the center of the ridge line. The garage doors consist of wood-and-glass, roll-up units. In 1980, a rear shed was introduced to the north (rear) elevation.

16. Gardener's Cottage aka "Cottage in Rose Garden" (1 contributing building)

Architect(s): Bradley Delehanty; unknown (renovations)

Construction/Alteration Date(s): 1962-1963, 1980, 1988

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The gardener's cottage is a one-story, five-bay, single-family dwelling, designed in the Colonial Revival style. It consists of a main side-gable section, flanked by gable-front pavilions at each end. Its walls are clad in brick, laid in running bond, and its roof is covered in asphalt shingles and punctuated by a brick chimney in its ridgeline; the foundation is concrete. A recessed porch is formed by the projecting end pavilions and features a wood-and-glass entry door adorned with wooden louvered shutters. Windows consist of six-over-six wood-sash units that are adorned with wooden shutters within the main section. The 1980 alterations entailed interior renovations, while the 1988 alterations entailed making it handicap accessible. The gardener's cottage replaced a playhouse dating to the 1920s that was commissioned for the Schmidlapp daughters and featured a rose garden in the rear yard.<sup>6</sup> Following the death of Carl Schmidlapp in 1960, the cottage supposedly housed Mrs. Schmidlapp, who would have moved into it in order to be closer to her daughter and son-in-law. The 1980 and 1988 renovations accommodated John P. Humes Jr. (aka Port), who had moved into it by that time to receive medical care.<sup>7</sup>

17. Caretaker's House (1 contributing building)

Architect(s): unknown, possibly Alfred Shaknis

Construction/Alteration Date(s): 1964

The Caretaker's House is a modest one-story, three-bay, bungalow with a side-gable roof designed in the Colonial Revival style. Its walls are covered in wood clapboard siding and its roof is covered in asphalt shingles; the foundation is concrete. A shed-roof portico supported by decorative wrought-iron posts fronts an entrance containing a wood-and-glass door. Windows consist of six-over-six wood-sash units that are adorned with shutters.

18. John P. Humes Japanese Stroll Garden

A. Stroll Garden (1 contributing site)

B. Teahouse (1 contributing building)

C. Wooden Gateway (2 contributing structures)

D. Footbridge (1 contributing structure)

Architect(s): Douglas DeFaya, Stephen A. Morell

Construction/Alteration Date(s): 1962-1966, 1980s-1990s

The John P. Humes Japanese Stroll Garden was constructed 1962-1966 in accordance with a landscape design by Douglas DeFaya. It was subsequently restored and/or expanded during the 1980s and 1990s by landscape designer and horticulturalist, Stephen A. Morrell. The stroll garden is an idealized landscape, symbolizing a mountain setting by the sea, with the paths representing streams at various levels that terminate in a pond representing the ocean. It also

<sup>6</sup> The playhouse is identified on an uncredited site plan that was most likely created by Vitale and Geiffert in 1929. "General Plan Property of Carl J. Schmidlapp, Esq, Mill Neck, Long Island," March, 12, 1929; Spinzia, 713; James Davis, Nassau County Department of Assessment Records Access Officer, letter to Town of Oyster Bay, October 3, 2017. Delehanty, Bradley, "Cottage in Rose Garden," July 8, 1962.

<sup>7</sup> Incorporated Village of Mill Neck, N.Y. Building Department Permit No. 681; Nina Muller Email to Gregory Dietrich, 7/2/2018.

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symbolizes the concept of the “Yin-Yang” of humanity, or the balance of opposites, with the “yin” manifested in the plants, or flesh of the garden; and the “yang” manifested in the stones, or bones of the garden; and the water, symbolizing the blood, which induces tranquility. It employs a wide variety of Japanese plant and tree species and incorporates multiple objects, structures, and features, including stone lanterns, wooden gates/gateways, stones, a waterfall, a wooden footbridge, and a wooden teahouse. The stroll garden consists of a series of meandering footpaths on a tiered hill that wend their way through an indigenous forest that is enhanced by a multitude of Asian plantings that include: Japanese Stewartia, Weeping Higan Cherry, Kurume Azalea, Japanese Snowbell, Katsura Tree, Yellowgroove Bamboo, Green Threadleaf Japanese Maple, Chinese Juniper, Hinoki Cypress, Yakushima Rhododendron, and Japanese Holly, Dogwood, White Pine, Longstalk Holly, and Black Pine. Wooden gateways, consisting of rough-hewn trabeated posts supporting side-gable roofs with exposed rafter tails and slatted-wooden gates, form entrances at the top and bottom of the hill. An elevated, wood-frame, teahouse with exposed trusses and gabled ends is located adjacent to the gateway at the bottom of the hill. This teahouse also features circular and transom windows, along with slatted benches that also serve as steps for entry. A wooden footbridge, constructed entirely of logs (decking and handrails), crosses a stream that feeds into a pond known as Hisago Ike. Stone lanterns are located at two landings along the footpath between the teahouse and the gateway at the top of the hill. The lanterns are constructed of granite and feature a block-like base surmounted by an inverted pyramidal platform with a block pierced by holes on all four sides that is crowned with a hipped roof with a large finial.

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## 8. Statement of Significance

### Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- ☒ A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- ☐ B. Property is associated with the lives of persons significant in our past.
- ☒ C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- ☐ D. Property has yielded, or is likely to yield, information important in prehistory or history.

### Criteria Considerations

(Mark "x" in all the boxes that apply.)

- ☐ A. Owned by a religious institution or used for religious purposes
- ☐ B. Removed from its original location
- ☐ C. A birthplace or grave
- ☐ D. A cemetery
- ☐ E. A reconstructed building, object, or structure
- ☐ F. A commemorative property
- ☐ G. Less than 50 years old or achieving significance within the past 50 years

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**Areas of Significance**

(Enter categories from instructions.)

ENTERTAINMENT/RECREATION

ARCHITECTURE

LANDSCAPE ARCHITECTURE

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Period of Significance**

ca. 1921-1966

\_\_\_\_\_  
\_\_\_\_\_

**Significant Dates**

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Significant Person**

(Complete only if Criterion B is marked above.)

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Cultural Affiliation**

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Architect/Builder**

Peabody, Wilson & Brown

Ellen Biddle Shipman

Vitale & Geiffert

Innocenti & Webel

Alfred Shaknis

Douglas DeFaya

Stephen A. Morell

Bradley Delehanty



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**Statement of Significance Summary Paragraph** (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

Encompassing over 81 acres, the Schmidlapp-Humes Estate is locally significant under Criterion A in the area of Entertainment/Recreation for its association with the second wave of development of country house architecture on Long Island's Gold Coast during the early- to mid-twentieth century. By the second decade of the twentieth century, the North Shore's large tracts of available land and proximity to the waterfront had become a prime weekend and summer destination for millionaires, who built their country estates there. By the mid-twentieth century, the Gold Coast counted more than 1,200 country estates, extending from Great Neck to Eatons Neck, and as far south as Old Westbury, thereby defining a new period marked by two distinct phases of residential development in Long Island's history that would come to be known as the Country Place Era. The first several decades of growth on the North Shore, starting in the late nineteenth century, were typified by lavish country estates designed in a rich array of popular period revival styles, while the second phase of development starting after World War I embodied a more modest and informal aesthetic. The Schmidlapp-Humes estate reflects this second wave of development, which was largely characterized by smaller-scaled residences designed in both formal and informal styles. While the Schmidlapps and Humeses engaged prominent architects and landscape designers, they created complexes characterized by an informal, rambling farmhouse aesthetic and pervasive, often simple Colonial Revival designs through an array of buildings, structures, and landscapes accommodating residential, recreational, and utilitarian uses.

The nominated property is also locally significant under Criterion C in the areas of Architecture and Landscape Architecture for embodying the design attributes of the second wave of Country Place Era development, most notably in the expansion of two historic houses on the property. In addition, the estate includes multiple cottages, outbuildings, and recreational amenities executed in a cohesive yet modest Colonial Revival style by leading building and landscape designers of the early and mid-twentieth centuries, such as architect: Peabody, Wilson & Brown; pioneering female landscape architect, Ellen Biddle Shipman; Vitale and Geiffert, Landscape Architects; and Innocenti & Webel between ca. 1921 and 1966. Notably, the estate also includes the John P. Humes Japanese Stroll Garden. It was originally designed in 1962-1966 as a private garden by Japanese-American landscape architects Douglas DeFaya. It possesses high artistic values under Criterion C for its successful integration of traditional stroll garden elements into the natural topography of a Northeast American setting.

The period of significance extends from ca. 1921, when Peter C. Bryce initially transformed and expanded the eastern half of the property into a country estate; through the 1920s and 1930s, when Carl J. Schmidlapp assembled the entire estate property and augmented the ensemble of existing buildings on the eastern side of the property; through the mid-1950s, when the Schmidlapps's daughter and son-in-law, Jean C. and John P. Humes, initiated their own building campaign on the western half of the property; to 1966, when the core landscape of the

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final significant addition to the estate, the John P. Humes Japanese Stroll Garden, was completed.

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**Narrative Statement of Significance** (Provide at least **one** paragraph for each area of significance.)

### **Mill Neck and Oyster Bay<sup>8</sup>**

#### *Seventeenth and Eighteenth Centuries*

The area that would eventually become Mill Neck was part of a larger land transaction between the Dutch and the local Indian/Tribal Nation that figured into early accounts of the region.<sup>9</sup> After Henry Hudson's momentous voyage in 1609 on behalf of the Dutch East India Company that resulted in the Dutch claim to New Netherland, the directors of the West India Company bought additional property on Long Island from the local Indian/Tribal Nation in 1639. As Dutch and English settlement in the area increased, territory disputes arose among the two groups, compelling Governor Peter Stuyvesant of New Netherland to meet with the commissioners of the United Colonies of New England in Hartford to negotiate a treaty in 1650. Known as the Hartford Treaty, this agreement stipulated that the Papaquatunk River would form the western boundary of English territory.<sup>10</sup> In 1653, English settlers Peter Wright, Samuel Mayo, and William Leverich purchased a large tract of land, bounded by the Papaquatunk River to the west, the seas and islands to the north, Oyster River to the east, and Cantiague to the south, from the Mohanes tribe, for "six Indian coats, six kettles, six fathom of wampum, six hoes, five hatchets, three pair stockings, thirty awl-blades, or muxes, twenty knives, three shirts, and as much Peague as will amount to four pounds sterling."<sup>11</sup> This purchase became the basis for the later establishment of the Town of Oyster Bay.

Although Mill Neck was not incorporated as a village until the early twentieth century, it owes its name to a seminal industry that was established in the area over two hundred and fifty years earlier. In 1660, the Town of Oyster Bay's freeholders referenced the name "Mill River" in an ordinance related to fencing along the river's east side.<sup>12</sup> The following year, they awarded a mill grant to Henry Townsend to "Build such a Mill, as at Norwake on ye Maine; or an English

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<sup>8</sup> The history of Mill Neck, Oyster Bay, and the nominated property were reproduced from Gregory Dietrich, "Schmidlapp-Humes Estate Cultural Resource Inventory: Village of Mill Neck, Town of Oyster Bay, Nassau County, New York" (New York: Gregory Dietrich Preservation Consulting, 2018).

<sup>9</sup> Information on Mill Neck's history was obtained from Dorothy Horton McGee, "Historical Sketches of Mill Neck," in *The Long Island Courant* II:1 (March 1966): 7-38.

<sup>10</sup> Today, the Papaquatunk River is known as Beaver Brook (also historically known as Beaver Swamp River, Beaver Swamp Creek, and Matinecock Creek), which is a tributary that runs north to south through the nominated property on its east side.

<sup>11</sup> Charlotte Aurelia Townsend, *A Memorial of John, Henry, and Richard Townsend, and their Descendants* (New York: W.A. Townsend, 1865), 14.

<sup>12</sup> Between 1681 and 1739, Mill Neck referred primarily to the peninsula, or neck of land, projecting into Oyster Bay, and was known as Mill River Neck until the latter year, when the name was shortened for the first time in Town records. McGee, "Historical Sketches," 19. Prior to its incorporation as a village in 1925, Mill Neck went by a variety of names, such as Matinecock, Buckram, and Locust Valley.

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mill, on our Streame called by us ye Mill Revir.”<sup>13</sup> As specified in the grant, Henry Townsend and his descendants would operate a grist mill along Mill River in perpetuity, which was to include a mill lot, salt meadow, upland, mill stream, grazing land for cattle, timber, and the authority to trench and dam the river. In exchange for operating the mill, Townsend would receive one-tenth of his wheat production, with the remainder to be sold to the townspeople. Finally, it stipulated that in the event the mill ceased operation for half a year, the right to the mill operation would revert to the town. Although Townsend's grist mill was located along Mill River, within what is now considered the hamlet of Oyster Bay, his substantial land holdings in Mill Neck extended to include the nominated property.

It is unclear when Henry Townsend (1626-1695) and his brothers, John and Richard, came to the Colonies or where they originally settled. However, a family letter dated 1769 indicated that they first came to Massachusetts just before 1640 and then moved to New Amsterdam and Warwick, Rhode Island, before settling in Jamaica, Long Island, by 1656. The following year, the Dutch authorities fined Henry for holding a Friends meeting in his house. This, in turn, led to Henry and John signing the Flushing Remonstrance, protesting religious persecution. Upon receiving a second fine, Henry refused payment and was jailed until his friends paid for his release. After being released, he continued to support the Quakers' right to worship and was eventually threatened with banishment, while his brother, John, was banished. In response, the two brothers and other members of the sect moved to Oyster Bay to flee religious persecution. In addition to receiving a grant to operate the first mill, Henry Townsend was a large property owner in Mill Neck and also served as the Town of Oyster Bay's surveyor and on other committees.

Since its settlement during the mid-seventeenth century and throughout the eighteenth century, Oyster Bay was primarily a farming community, capitalizing on the bounty of its land and water.<sup>14</sup> In addition to raising livestock, such as cows, pigs, and chickens, farmers grew corn, oats, potatoes, and wheat. In particular, the region between Oyster Bay and Glen Cove was distinguished by its crops of asparagus, onions, and rhubarb, while its bay was notable for oyster farming, thus giving credence to the town's namesake. Within its commercial district, various tradesmen lined its Main and South streets to serve the farm community that included blacksmiths, harness makers, coach makers, and carpenters, while general stores, tailors, dressmakers, seamstresses, milliners, and butchers.

### *Nineteenth Century*

Transportation improvements during the mid-nineteenth century solidified Oyster Bay's connection to New York City, not only facilitating the marketing of the town's produce and products to city-dwellers, but also enabling the summer retreat of businessmen and their families to Long Island. By 1851, the Croton ferry was making stops in Oyster Bay once every

<sup>13</sup> As quoted in McGee, "Historical Sketches," 12.

<sup>14</sup> Information on Oyster Bay's farming and transportation was obtained from "Summer in Oyster Bay: 1850-1880," Exhibition Pamphlet, n.p.

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other day. Later, other options included stagecoach service from Oyster Bay to Glen Cove, where passengers could connect to the Arrowsmith ferry to New York City, or direct service via the D.R. Martin ferry, which was initiated in 1867.

Railroads running between Long Island and New York City during the nineteenth century were limited to above-ground operations due to the limitations imposed by coal- and steam-powered transportation. As a result, passengers traveling from Long Island to Manhattan had the option of either taking a ferry from Brooklyn or, by the 1880s, a trolley that traversed the Brooklyn Bridge into Manhattan. The first railroad serving the area from New York City stopped at Syosset in 1854; it could be accessed from Oyster Bay via stagecoach or US Mail coach service. This was followed by the first extension of what is now known as the Oyster Bay Branch, which originally ended at Glen Head and opened in 1865. Two years later, this line was extended to Glen Cove. Two years after that it was extended to Locust Valley. The Oyster Bay Branch of the Long Island Railroad was finally extended to the hamlet of Oyster Bay in 1889.

As part of the Oyster Bay Branch, the station at Mill Neck opened as the Bayville station in 1889; it was located at the Kaintuck Lane rail crossing on the west side of Shu Swamp.<sup>15</sup> In 1892, it was renamed Mill Neck Station and relocated to a depot at the Mill Neck Road crossing. This station facilitated the further development of Mill Neck by seasonal residents. Following a fire in 1911, a new depot, designed by architect Harrie T. Lindeberg, was funded by local residents and built on the north side of the tracks, east of Mill Neck Road, the following year. The station, which was rebuilt again after another fire, closed in 1998.<sup>16</sup>

As noted, the evolution of Oyster Bay into a summer retreat for city-dwellers was largely due to improvements in public transportation, starting in the mid-nineteenth century, that were bolstered by the area's natural amenities. For example, an advertisement for "Summer Retreat. Board in the Country" in the *Brooklyn Evening Star*, dated July 8, 1852, encouraged several families to stay in a new house for the duration of the summer season in Mill Neck, boasting "large airy rooms, pleasantly situated by the salt water, and a good place for bathing."<sup>17</sup> By the late nineteenth century, Oyster Bay had begun attracting attention for its combination of natural resources, range of amenities, and notable residents. An 1895 *New-York Tribune* profile described the community as "one of the most thrifty and prosperous villages on the north shore of Long Island." It praised the purity of its water, owing to its artesian wells and natural springs, its beautiful bay, and its \$3,000,000 oyster industry, which employed 300 workers.<sup>18</sup> Oyster Bay's commercial center at this time was described as having a general store, two hotels, a bank, a public and private school, and an electric plant that not only served businesses but also residences and various churches. Locust Valley's commercial center boasted three grocery stores, a drugstore, a hardware store, a hotel, a public school, and a preparatory school known

<sup>15</sup> Information on Mill Neck Station was obtained from "Mill Neck station," Wikipedia, accessed 4/18/20, [www.en.wikipedia.org/wiki/Mill\\_Neck\\_station](http://www.en.wikipedia.org/wiki/Mill_Neck_station)

<sup>16</sup> In 2017, it was adapted as the town hall, post office, and Old Brookville Police Department substation.

<sup>17</sup> "Summer Retreat. Board in the Country," *Brooklyn Evening Star*, July 8, 1852.

<sup>18</sup> "Oyster Bay and Its Homes," *New-York Tribune*, April 1, 1895, 3.

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as Friends Academy by this time.

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Theodore Roosevelt became Oyster Bay's most famous part-time resident. He first visited the town in 1874 and commissioned his summer home along the bay the following decade. In addition to Roosevelt and his family, residents by the late nineteenth century included a host of government officials and military brass, along with "many well-known and prominent bankers and brokers" who, together with their families, made Oyster Bay their summer home.<sup>19</sup> Describing the country house as one's "calling card," architectural historian, Paul G. Mateyunas cited the unprecedented wealth accumulated during the Industrial Age and the role of the country house as a means of securing one's status in society as the decisive factors in estate-building in Long Island, Palm Beach, and Newport.<sup>20</sup> Regarding the North Shore in particular, he wrote:

With its pristine beauty and proximity to Manhattan, Long Island became a logical choice for many of the nation's rich who desired country living. Starting about 1890, the North Shore was transformed from rural farmland to polo fields, manicured lawns, and country estates...Soon dubbed the Gold Coast for its unmatched concentration of wealthy families, grand homes, and clubs, the North Shore became legendary.<sup>21</sup>

Locust Valley also had its share of distinguished residents, who, according to the *New-York Tribune*, included "the descendants of some of the oldest families," such as the Vanderbilts, Cocks, Tullys, Meekers, and Townsends.<sup>22</sup> By 1895, Locust Valley's population numbered 500.<sup>23</sup>

Although the town's bay, wooded areas, lakes, ponds, and streams were conducive to a range of recreational activities, boating, in particular, had become one of the most popular pastimes among the elite summer inhabitants of Long Island's North Shore by the late nineteenth century. In fact, it bears noting that the Seawanhaka Corinthian Yacht Club, which had been founded in Stapleton, Staten Island, in 1871, had relocated to Long Island Sound's Centre Island by this time, reflecting the growing popularity of Oyster Bay as an exclusive summer resort area for the well-to-do. In 1891, the club's members raised over \$25,000 to commission a new clubhouse that was situated on 30 acres of waterfront land.<sup>24</sup> In years to come, Seawanhaka would play a leading role in the social whirl of Oyster Bay's summertime community, hosting sailing and yachting races, socials, entertainments, and other programs. Other clubs, such as the Mill Neck Fishing Club, located in Locust Valley, were more singular in their mission, sponsoring leisurely outings at the area's lakes, streams, and ponds for fishing expeditions.

<sup>19</sup> "Oyster Bay and Its Homes," *New-York Tribune*, April 1, 1895, 3.

<sup>20</sup> Paul E. Mateyunas, *North Shore Long Island Country Houses, 1890-1950* (New York: Acanthus Press, 2007), 11-12.

<sup>21</sup> Mateyunas, *North Shore*, 12.

<sup>22</sup> Mateyunas, *North Shore*, 12.

<sup>23</sup> Mateyunas, *North Shore*, 12.

<sup>24</sup> Mateyunas, *North Shore*, 12.

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*Twentieth Century*

By the turn of the twentieth century, the North Shore had become the prime weekend and summer destination for millionaires, and in doing so, defined a period that would come to be known as the Country Place Era. Remarking on the popularity of Hempstead, Long Island, in 1899, *The New York Times* reported that "Suddenly all of fashionable New York began to buy property there and to build immense mansions quite out of proportions to the surroundings, and to try to cultivate country life," adding that the North Shore was quickly becoming the next prized destination.<sup>25</sup> Reporting further on this development trend in 1913, *The Times* indicated that the most popular areas included Brookville, Cold Spring Harbor, East Norwich, Glen Cove, Locust Valley, Mill Neck, Oyster Bay, Westbury, and Woodbury, with Locust Valley, Oyster Bay, and Mill Neck busiest in terms of construction activity.<sup>26</sup> Further, the region's appeal was not limited solely to millionaires from New York City, as it also attracted wealthy industrialists from the Midwest and other parts of the country. In ascribing the appeal of the North Shore, the *Times* reporter observed:

In addition to being in the most picturesque section of Long Island, it enjoys the advantage of good roads for motoring, a splendid water front for yachting and boating, great stretches of country for cross-country riding and hunting, and excellent clubs for social diversion and open-air sports.<sup>27</sup>

In fact, it was noted that it was the clubs in particular that not only attracted the wealthy to the region but also induced the well-to-do to commission their country estates within their immediate vicinity. Citing the Piping Rock Club in Locust Valley, the *Times* reporter wrote that "the annual horse show on the club grounds is as much a social event in the life of New York as the big Madison Square Garden exhibit," adding:

The growth of this club and its large list of prominent members have been the means of creating an enlarged demand for acreage property in the immediate vicinity, and as a result well-located property in the Brookville and Locust Valley districts has advanced rapidly, being held at \$1,000, and in some cases over that figure, per acre.<sup>28</sup>

In terms of their layouts, these estates were generally characterized by mansions (in some cases, historic homes that were enlarged), often occupying an overlook, surrounded by landscaped grounds, along with various outbuildings for farming (e.g., barns, dairy barns, stables, pens, corrals), and recreational buildings and structures (e.g., boathouses, tennis courts/huts, swimming pools/pool houses, etc.). Given the high concentration of wealth and sophistication of design, the *Times* reporter predicted that the North Shore would become "the finest country estate section in the United States."<sup>29</sup> This prediction was ultimately affirmed by the mid-twentieth century, when more than 1,200 country estates existed in the region

<sup>25</sup> "What is Doing in Society," *The New York Times*, June 25, 1899, 16.

<sup>26</sup> "Magnificent Home Colony on Long Island's North Shore," *The New York Times*, December 21, 1913.

<sup>27</sup> Among those commissioning "artistic and costly homes" within the Locust Valley, Oyster Bay, and Mill Neck areas were Henry H. Wood, Henry L. Batterman, Frederick Johnson, and Frank L. Doubleday.

"Magnificent Home Colony on Long Island's North Shore," *New York Times*, December 21, 1913.

<sup>28</sup> "Magnificent Home Colony on Long Island's North Shore," *New York Times*, December 21, 1913.

<sup>29</sup> "Magnificent Home Colony on Long Island's North Shore," *New York Times*, December 21, 1913.

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extending from Great Neck to Eatons Neck and as far south as Old Westbury.<sup>30</sup>

Although the first several decades of growth on the North Shore were typified by lavish country estates designed in a rich array of popular period revival styles, the second wave of development, roughly between 1920 and 1960, was largely characterized by smaller-scaled residences designed in both formal and informal styles. As Mateyunas noted, "After the war and with the introduction of the income tax, manners and manors inevitably grew smaller and more casual."<sup>31</sup> In fact, one development during this time consisted of a series of "chic weekend country houses" that were to be built at the east end of the Piping Rock Club on one- to five-acre plots of land, which would lend easy access to the club and its horseback riding trails. Although not fully realized, this development reflected a larger development trend of the time, as evinced by the fact that of the more than 1,200 country houses built on the North Shore between 1890 and 1950, roughly half were 6,000-12,000 square feet in size.<sup>32</sup>

Despite its allure to wealthy businessmen and their families, Locust Valley in the early twentieth century remained a relatively small community, whose dominant industry continued to be farming. In 1910, the population numbered 1,525 and included a library and a fire company with 20 members, as well as the previously noted commercial and institutional buildings.<sup>33</sup> Fifteen years later, the residents of Mill Neck petitioned to incorporate as a village, thereby establishing their own municipal identity, apart from Locust Valley. For many Long Island communities, incorporation was a means of exerting control over local services, protections, and land-use decisions through representatives—a mayor and a board of trustees—who were directly accountable to the village's residents.

### Evolution of the Schmidlapp-Humes Estate<sup>34</sup>

#### *Site History*

The development of the Schmidlapp-Humes Estate during the early twentieth century was preceded by nearly three centuries of history involving the Matinecock tribe, which had occupied the land prior to European contact. After a series of boundary disputes between the Dutch and the English during the seventeenth century, a succession of people owned and/or resided on the land between the eighteenth and twentieth centuries. Most notably, Beaver Brook (originally known as the Papaquatumk River), which runs north-south through the nominated property, was

<sup>30</sup> Mateyunas, *North Shore*, 13.

<sup>31</sup> Mateyunas, *North Shore*, 15.

<sup>32</sup> The partners in this housing development were architect Pleasants Pennington and interior decorator Dorothy Draper. Mateyunas, *North Shore*, 15.

<sup>33</sup> "Long Island, The Home of 2,098,460 People," *The Brooklyn Daily Eagle*, September 8, 1910, 55.

<sup>34</sup> Nominated properties in this section are identified by the name of the resource (in boldface) and cross-referenced with the inventory number in Section 7: Narrative Description, the photograph list, and the photo key in Figure 3.

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specified in the Hartford Treaty of 1650 as the western boundary of English territory and the eastern boundary of Dutch territory.<sup>35</sup>

Between 1677 and 1686, various townsmen purchased land contained within the Andros Patent from the local Indian tribe, including the nominated property, which itself was bisected by another tributary running east to west called Middle Run that connected to the Papaquatunk River (Beaver Brook). According to a reconstructed map dating to 1910 showing the early settlers of Locust Valley (aka Mill Neck), the land to the south of Middle Run within the nominated property was acquired by Isaac Horner in 1682, and the land to the north of Middle Run within the nominated property was acquired by Henry Townsend and sons in 1683.<sup>36</sup> However, Horner and Townsend's ownership of the northern and southern sections of the nominated property, respectively, was short-lived as both sections were subject to multiple real estate conveyances well into the early twentieth century.

The northern section of the nominated property was owned by the Underhill family for nearly 65 years. It was acquired by Samuel Underhill, a weaver and local administrator, in 1725. He sold it to his cousin, Daniel, a yeoman, two years later. It is likely that Daniel built the **Humes House (8)** at 374 Oyster Bay Road ca. 1750 and resided there until 1790, when his brother, John, acquired it from him.<sup>37</sup> It bears noting that both Daniel and John Underhill were active in town government, serving in various capacities, such as assessor, recorder, highway commissioner and/or overseer of the poor. Moreover, oral histories suggest that the house had been converted into a tavern during this time, making its location along Oyster Bay Road advantageous for their government duties, as well as a popular stopping point for weary travelers seeking a meal and a bed.

Within the southern section of the nominated property, the **Schmidlapp House (2)** was most likely built by Jemima Cock Baker in 1840, who had acquired the property ca. 1821 after the

<sup>35</sup> Today, the Papaquatunk River is known as Beaver Brook (also historically known as Beaver Swamp River, Beaver Swamp Creek, and Matinecock Creek), which is a tributary that runs north to south along the eastern portion of the property.

<sup>36</sup> Mary Jane and Joseph Lippert, Jr., "A Portion of the Map of the First Settlers: 1667-1685," originally drawn by John Cox Jr. (Oyster Bay, NY: Oyster Bay Town Clerk's Office, 1910).

<sup>37</sup> The provenance of this dwelling is based on secondary source material and visual evidence. In this case, the secondary source material came from long-time owner Jean Humes who alleged that it was originally an 1810 farmhouse that had also operated as the Red Skin Tavern. However, a recent preliminary inspection by preservation architect John Waite of John G. Waite Associates PLLC suggested that it was even older than the date ascribed to it by Mrs. Humes. John Waite noted that the southwest corner of the house appeared to be the oldest portion, citing the footprint of the fieldstone foundation lying underneath it, along with the first-floor framing, as well as the hand-riven wood shingles and rose-headed nails, which are consistent with mid-eighteenth-century construction materials. "Smith College Group Plans LI Home Tour," *Newsday*, April 12, 1960, 37; Doris Herzig, "Serenity Is a Tea House Near an 1810 Homestead," *Newsday*, September 16, 1965; Gay Wagner, SPLIA, "Valentine-Merritt House-Red Skin Tavern" Building-Structure Inventory Form, USN 05953.000069; Gregory Dietrich telephone interview with John Waite, 9/13/2018.



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death of her husband, Simeon Baker (Figure 2).<sup>38</sup> Unlike the previous owners of the northern and southern sections of the nominated property, Jemima Baker appears to be the first one to have engaged in a comprehensive farming operation that included maintaining livestock for labor and/or slaughter (two horses, two dairy cows, one cow, and four pigs); cultivating produce (Irish potatoes and other types of produce); hay production; and dairy production (butter).<sup>39</sup> She continued to live on the property up until her death in 1872, at which time her nephew, George T. Allen, a cabinetmaker and a farmer, inherited the property from her.<sup>40</sup> In addition, both Baker and Allen evidently supplemented their farming income by taking in boarders, as evinced by census data and a notice placed by Allen in the *New York Times* on January 30, 1879, advertising "Good board and airy rooms in a farm-house on very reasonable terms."<sup>41</sup>

### *Origins of a Country Estate*

The transformation of the nominated property into a country estate had its origins in the first decade of the twentieth century when 25 of its 76 acres were acquired by utilities executive Anton G. Hodenpyl.<sup>42</sup> Between 1911 and 1914, Hodenpyl amassed 200 acres of land; most of this land, 175 acres, was west and south of the nominated property. No evidence was found to suggest that he made improvements to the nominated property, instead building the core complex of his estate elsewhere. The remaining acreage which would later become part of the Schmidlapp-Humes estate was owned by several different landowners, including Peter Cooper Bryce, who purchased 37 acres ca. 1921.

Peter Cooper Bryce (1889-1964) was born in New York City to a distinguished and affluent family whose achievements encompassed inventions and public service. Upon his mother's death in 1916, he inherited \$200,000, along with her shares in various companies.<sup>43</sup> Bryce's

<sup>38</sup> New York Public Library Archivist Susan P. Waide indicated that the ledger contained within the Simeon Baker Papers post-dating his death, was most likely written by his widow, Jemima Baker, based on the firsthand accounts of farming, the reference to her nephew, George T. Allen (who later inherited the property and is identified on the 1873 F.W. Beers map as owning a portion of the nominated property), and the similarities between the handwriting in her will and that of the ledger. In addition, the entries, which span 1832 to 1848 and document the various jobs of the farm workers, also feature references to the swamp on the property. Susan Waide, New York Public Library Archivist, email to Gregory Dietrich, 7/17/18. Regarding Baker's association with the nominated property, Simeon Baker is identified as living in the Town of Oyster Bay in the 1820 US Census (only heads of households are identified), and Jemima Baker is identified as the head of household and living in Oyster Bay in the 1850, 1860, and 1870 US Censuses, as well as specifically living in this location on the 1859 Walling map. In addition to entries related to Baker's purchases, loans, and salaries paid out to her farm workers, the ledger also includes entries regarding debits and credits related to her tenants, descriptions of tea and meals that she served to her guests, and several recipes. Waide, "Abstract, ii.

<sup>39</sup> 1870 US Agricultural Census.

<sup>40</sup> "The Last Will and Testament of Jemima Baker, Dated October 12, 1863," accessed 4/18/2020, Ancestry, [www.ancestry.com](http://www.ancestry.com).

<sup>41</sup> "Boarding and Lodging," *New York Times*, January 30, 1879, 7.

<sup>42</sup> "Other Fires...At Locust Valley, L.I.," *New-York Tribune*, April 13, 1877, 1.

<sup>43</sup> The will also stipulated that Peter Cooper Bryce would inherit an additional \$500,000 when he turned thirty. "Mrs. Bryce Left \$3,000,000: Husband and Son Principal Beneficiaries Under Will," *New York Times*, June 7, 1916, 13.

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father died the following year in 1917, leaving an estate of \$1.5 million that was to be divided among him and his two sisters.<sup>44</sup> Also in 1917, he married Angelica Schuyler Brown (1890-1980), who had grown up on an estate named Villa Vera in Locust Valley.<sup>45</sup> Bryce's acquisition of land within the nominated boundary may have been motivated by his wife's familial connection to Locust Valley or an interest in speculatively developing real estate.

As reported in *The Real Estate Record and Builders' Guide* and *The American Contractor* in 1921, Bryce had engaged architects Peabody, Wilson & Brown to complete a design for alterations to the **Schmidlapp House (2)** and a new garage (**Stable Complex: Stable-Garage-Apartment (5)**). He also introduced a more defined **Main Entrance (1)** ca. 1921, consisting of stone piers.<sup>46</sup> By 1924, Bryce had transformed his property into a country estate by augmenting his "large colonial residence" and garage with a superintendent's cottage (now demolished), several outbuildings (now demolished), extensive landscaping, and two stocked trout streams.<sup>47</sup> This transformation was swiftly followed by a notice in the *Brooklyn Daily Eagle* that "the beautiful estate of Peter Cooper Bryce" in Mill Neck had been sold to Carl J. Schmidlapp, who would be occupying the property year round.<sup>48</sup>

#### *Development of the Schmidlapp Complex*

Between 1924 and 1927, Carl J. Schmidlapp assembled a tract that eventually totaled over 83 acres. Following Schmidlapp's initial purchase of 15 acres from Bryce in March 1924, he purchased 32 acres from Anton G. Hodenpyl in October 1925, an additional 22 acres from Bryce in June 1926, and 6 acres from the estate of Harvey Murdock in January 1927.<sup>49</sup> The core of the estate consisted of 76 acres and was roughly bounded by Dogwood Lane and its right-of-way extension to the north known as Ayers Road; Frost Mill Road to the east and south; and Oyster Bay Road to the west (Figure 3).<sup>50</sup>

<sup>44</sup> "Bryce Estate Appraised," *New York Times*, October 25, 1918, 13.

<sup>45</sup> "Will Wed Peter C. Bryce," *New York Times*, February 1, 1917, 11.

<sup>46</sup> "Miscellaneous-Mill Neck, L.I." *Real Estate Record and Builders' Guide*, 107 (May 14, 1921): 634; *The American Contractor*, (May 14, 1921): 49. For information on Peabody, Wilson & Brown, see Appendix A.

<sup>47</sup> "Buys Mill Neck Estate," *Brooklyn Daily Eagle*, March 9, 1924, 38. It bears noting that the notice in the *New-York Tribune* described the dwelling as a "modern white Colonial frame house" and one of the outbuildings as a greenhouse. "Banker Acquires Mill Neck Estate of Peter C. Bryce," *New-York Tribune*, March 10, 1924, 17.

<sup>48</sup> Several years later, the Bryces decided to relocate to Santa Barbara, California. "The Bryce Estate," *Santa Barbara Independent*, [www.independent.com/news/2009/jul/28/bryce-estate](http://www.independent.com/news/2009/jul/28/bryce-estate).

<sup>49</sup> "Buys Mill Neck Estate," *Brooklyn Daily Eagle*, March 9, 1924, 38; "Flushing Flat Site Sold to Operators," *New York Times*, October 7, 1925, 45; "Locust Valley Tract Sold," *New York Times*, June 22, 1926, 40; "Small Tracts Lead in Suburban Trades," *New York Times*, January 22, 1927, 26. As indicated on a map from 1923, Bryce not only owned the property straddling Beaver Brook that included the eastern portion of the nominated property but also the adjacent parcel to the northeast of it, located along the east side of the brook. E. Belcher-Hyde, "Oyster Bay, Bayville, Locust Valley and Vicinity," *Nassau County, Long Island New York* (New York: E. Belcher-Hyde, 1923), Plate 2.

<sup>50</sup> The remaining 7 acres consisted of a triangular-shaped parcel, lying south of Frost Mill Road and adjacent to Lower Francis Pond, that no longer retain its integrity and is therefore not included in the nomination boundary. It is unclear as to when Schmidlapp acquired this particular parcel. However, a

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Carl Jacob Schmidlapp (1888-1960) was born in Cincinnati, Ohio, and attended the University of Cincinnati and Cornell University, where he earned a B.A. in 1908.<sup>51</sup> Between 1915 and 1954, he served as the Vice President of Chase National Bank. He also fought in the 51<sup>st</sup> Infantry of the US Army during World War I, earning the rank of lieutenant. In addition to banking, he served as a director on numerous corporate boards and was active in a variety of institutional organizations and sporting clubs, including the University, Cornell, Racquet and Tennis, Links Golf, Turf and Field, River, National Gold Links of America, and Piping Rock clubs. In 1920, he married Frances D. Cooper (1889-1967); she was born in Helena, Montana, and was the granddaughter of James Fenimore Cooper.<sup>52</sup> The couple had two daughters: Frances Downing and Jean Cooper. Frances Schmidlapp was a board member of the Beekman Downtown Hospital in Manhattan and governor of the Women's National Golf Club, and also active in multiple charitable fund-raising causes throughout her lifetime.

Although it had initially been reported in the *Brooklyn Daily Eagle* that Carl J. Schmidlapp would be living in Mill Neck year-round, both he and his wife divided their time between New York City and Mill Neck following his purchase of the property during the 1920s.<sup>53</sup> Nevertheless, it is likely that Mrs. Schmidlapp started spending more time on Long Island than in the city as her daughters got older. The entire family was documented as living on the property in 1930, along with three male and nine female servants, who were born in: Russia (1), Scotland (1), Norway (1), America (2), Sweden (2), and Finland (5).<sup>54</sup> The following decade, the family was recorded as living in its Fifth Avenue apartment in New York City.<sup>55</sup>

In addition to the domestic servants employed by Carl Schmidlapp during this time, it is likely that there were groundskeepers and farmers who were also in his employ. An early drawing of the property dating to 1929 indicates the presence of a greenhouse (demolished), tool shed (demolished), and vegetable garden, located northwest of the Schmidlapp House beyond the pool complex.<sup>56</sup> Further, another drawing dating to 1937, bolstered by historic aerials taken

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map from 1923 suggests that it was purchased from Irving Brokaw, who owned a vast tract of land that included this parcel, along with acreage to the west of it. E. Belcher-Hyde, "Oyster Bay, Bayville, Locust Valley and Vicinity," *Nassau County, Long Island New York* (New York: E. Belcher-Hyde, 1923), Plate 2.

<sup>51</sup> Unless otherwise noted, information on Carl J. Schmidlapp was obtained from "Carl Schmidlapp, Official of Chase Manhattan, Dies," *New York Herald Tribune*, May 14, 1960, 10.

<sup>52</sup> Unless otherwise noted, information on Frances Downing Cooper Schmidlapp was obtained from "Mrs. Carl J. Schmidlapp, Bank Executive's Widow," *New York Times*, November 3, 1967, 47. Prior to marrying Carl J. Schmidlapp in Spring 1920, Frances Downing Cooper had been married to George E. Kline, who she divorced in Fall 1919. "Carl J. Schmidlapp Marries Mrs. Kline," *New York Times*, March 16, 1920.

<sup>53</sup> It bears noting that both of the Schmidlapps died at the family's apartment at 834 Fifth Avenue in New York City.

<sup>54</sup> 1930 US Census.

<sup>55</sup> 1940 US Census.

<sup>56</sup> The pool house was also included in an earlier 1927 drawing of the estate. The 1929 drawing was an unsourced general plan that most likely is attributable to Vitale and Geiffert, who were working for

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between 1938 and 1966, indicates an apple orchard in the field to the west of the house and multiple crops to the north and northwest of it.<sup>57</sup> Thus, it is likely that, in addition to his executive position at Chase Bank, Carl Schmidlapp was a gentleman farmer. This certainly would have been consistent with other Gold Coast estate owners during this time. No information was uncovered regarding the specific output of the farm or whether the produce that was cultivated on the property was ever sold at market.

The Schmidlapps were responsible for commissioning alterations and expansions to the **Schmidlapp House (2)** ca. 1926, once again utilizing the services of Peabody, Wilson & Brown to do so. Peabody, Wilson & Brown were prolific architects of country houses, while also designing public, institutional, and commercial office buildings. Most of the firm's residential commissions were designed in the popular Colonial Revival style of the early- to mid-twentieth century. Their work, which included both new construction and renovations, ranged from stately Georgian Revival mansions to modestly scaled, Colonial Revival-inspired farmhouses characterized by rambling floor plans. According to one of the partners, the firm "designed many large comfortable country houses and estates, striving always for simplicity and liveability [sic] rather than for grandeur."<sup>58</sup> Peabody, Wilson & Brown's work typified the second wave of country house design that was characterized by economy and modesty over luxury and ostentatiousness, an informal aesthetic that the Schmidlapps clearly preferred over the lavish and formal country house designs that had predominated on Long Island's Gold Coast in the preceding decades.

Other improvements to the Schmidlapp Estate during this period included: enhancements to the **Main Entrance (1)**; the introduction of the **Gardens/Terraces (3)**; the construction of the **Pool Complex (4)**; additions to the existing Stable-Garage-Apartment within the **Stable Complex** that included the **Garage (6)** in 1924 and the **Garage-Apartment (7)** in 1928, designed by Peabody, Wilson & Brown (Figures 4-6). These improvements are detailed below:

A 1926 article from *House & Garden* credited Ellen Biddle Shipman with producing the landscape design for "the grounds" of the Schmidlapp Estate.<sup>59</sup> Her work is reflected in the **Gardens/Terraces (3)**, notably the walled Italian garden and the design of the east (rear) terrace. Shipman's 1926 contributions included the introduction of the stucco-parged wall as its enclosure and wooden pergola, along with a heterogeneous assortment of plantings surrounding a concrete basin. In addition, a circular fieldstone well, located along the north perimeter of the walled Italian garden, may have been introduced by Shipman based on its

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Schmidlapp during this time. "General Plan Property of Carl J. Schmidlapp, Esq, Mill Neck, Long Island," March, 12, 1929. Arthur W. Leach, "Map of Property of Carl J. Schmidlapp at Mill Neck, L.I.," January 7, 1927.

<sup>57</sup> H.E. Hawxhurst, C.E., "Cross-Section Map, Property of C.J. Schmidlapp, Esq., Mill Neck, N.Y.," July 26, 1937; Nelson, Pope & Voorhis LLC, "Phase 1A Environmental Survey," 20-30.

<sup>58</sup> "Archibald Manning Brown" Nomination for Fellowship by Chapter, American Institute of Architects, October 11, 1940. The AIA Historical Directory of American Architects, [www. public.aia.org](http://www.public.aia.org).

<sup>59</sup> "In a Long Island Garden," *House & Garden* (October 1926), 129-130. For information on Ellen Biddle Shipman, see Appendix A.

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rustic character typical of her work. A site plan of the property dating to 1929 was most likely drafted by Vitale and Geiffert; it featured a series of landscape units within the grounds of the property that built on the work of Ellen Biddle Shipman.<sup>60</sup> Two books, *Noted Long Island Homes* (1933) and *Ferruccio Vitale: Landscape Architect of the Country Place Era* (2001), credited the landscape designs on the property to Ferruccio Vitale, while also offering photographs of various landscape units.<sup>61</sup> Vitale and Geiffert's ca. 1929 improvements to the walled Italian garden replaced Shipman's plantings with quadrants of low boxwood hedges containing vinca ground covering and the insertion of a small putto statue within the concrete basin. Vitale scholar R. Terry Schnadelbach described Vitale and his firm's work on the Schmidlapp property as "a small estate that combined the new simplicity of abstract classicism with the development of the modernist design idiom," reflecting the firm's alterations to this particular garden.<sup>62</sup> Innocenti & Webel's ca. 1937 additions included upgrades to the side and rear terraces. This included the installation of additional flagstone paving and the introduction of stairs connecting the rear terrace to Beaver Brook to the east with slatted metal railings crowned by urn finials along the stairway and bordering the terrace, and low brick walls with stone coping bordering the side terrace.<sup>63</sup>

The Schmidlapp **Pool Complex (4)**, a signature work of Vitale and Geiffert, was introduced in 1928.<sup>64</sup> Hailing the "stark simplicity and classical abstraction" of the pool complex as "revolutionary at the time," Schnadelbach offered the most detailed analysis of the firm's work on the complex, writing:

At one end Vitale designed a slightly raised, shaded outdoor dining area and at the other, a sunny swimming pool area that expanded into a larger, informal wooded setting. A bathhouse was built onto the retaining wall that formed a semienclosed [sic] family terrace area. The enclosing walls and bathhouse were in brick and were largely unadorned. Punctuating the seemingly endless enclosing walls were carefully designed elements: a niche with a pool and sculpture, a columned doorway, and sparse sculptural plantings. While classical in its plan, the details and treatment are abstracted versions of the classical order. The pool was even more simplified. It was a composite of two geometric forms, circular at one end and rectilinear at the other. Its shape responded to the garden's two main areas. Typical of Vitale designs, the pool sat within a large grass plane. Without any urns or other architectural elements the pool's thin granite edge

<sup>60</sup> Schnadelbach attributes the work on the estate to Vitale, Brinckerhoff and Geiffert. However, by 1929, the firm was known as Vitale and Geiffert, following Brinckerhoff's resignation in 1924. Thus, any work attributable in 1929 would have been completed by Vitale and Geiffert. "General Plan Property of Carl J. Schmidlapp, Esq, Mill Neck, Long Island," March, 12, 1929.

<sup>61</sup> For information on Ferruccio Vitale and the firm of Vitale and Geiffert, see Appendix A.

<sup>62</sup> Schnadelbach, *Ferruccio Vitale*, 35.

<sup>63</sup> For information on Innocenti & Webel, see Appendix A.

<sup>64</sup> James Davis, Nassau County Department of Assessment Records Access Officer, Letter to Town of Oyster Bay, 10/3/2017. The pool complex is shown on the general plan that was most likely drafted by Vitale and Geiffert. In addition, a tennis court (now demolished) that was not shown on this plan, but likely designed by Vitale and Geiffert or Innocenti & Webel, was built within the southwest corner of the driveway, where it started north and then turned west. "General Plan Property of Carl J. Schmidlapp, Esq, Mill Neck, Long Island," March 12, 1929.

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presents a bold, abstract composition verging on modernist design.<sup>65</sup>

In addition, the curving stairway connecting the house to the pool incorporated two distinguishing design principles of the firm; namely, the incorporation of the processional (a grand stairway) and the horizontal (wide treads). Sculptor Edmond Amateis's *The Bather* complemented the designer's work.<sup>66</sup>

Vitale and Geiffert also made enhancements to the **Main Entrance (1)** ca. 1929 that included a landscape design along the driveway and plantings in the front yard, as well as enhancements to a U-shaped driveway connecting the east and west sides of the property that most likely predated Carl Schmidlapp's acquisition. Innocenti & Webel had a long association with both the Schmidlapp and Humes families that endured over three decades, starting in the 1930s. Their work also included modifications to the **Main Entrance (1)** at Frost Mill Road ca. 1935 that included replacing the existing stone piers with whitewashed brick piers adorned with wooden friezes and stone caps with finials, connected to white picket fencing, alternating with metal posts (now removed), and the introduction of an octagonal lead tub and putti statue (tub extant; putti removed) within the circular planting bed fronting the house ca. 1935.

*Development of the Humes Complex*

The Schmidlapps's youngest daughter, Jean Schmidlapp, and her husband, John P. Humes, initiated the second phase of construction of the estate; it was concentrated in the western half of the Schmidlapp property. Jean Cooper Schmidlapp (1924-2000) attended the Green Vale School in Glen Head and Foxcroft and made her debut in 1942. She graduated from Vassar College in 1945, attended Cornell University Medical College, and earned an M.D. in 1949.<sup>67</sup> In 1948, she married John P. Humes at St. John's of Lattingtown. The following year, the Humes family had their first child, John Portner (1949-1990), followed by David Bryant (b.1950), Carl Schmidlapp (1952-2000), Christopher Leftwich (b.1955), Andrew Russell (b.1957), and Francis Cooper (b.1962). In addition to being a mother to six sons, Jean also worked as a surgeon at the North Shore Hospital in Manhasset.<sup>68</sup>

John Portner Humes (1921-1985) was born in New York City.<sup>69</sup> He was educated at St. Paul's School in Concord, New Hampshire, and graduated from Princeton University with a B.A. in

<sup>65</sup> Schnadelbach, *Ferruccio Vitale*, 101.

<sup>66</sup> It is unclear as to whether it was a pre-existing work or commissioned for the space. Edmond Amateis' name is engraved in the base of the statue. Amateis had modeled a somewhat similar statue in the same style and medium in 1924, originally known as "Mirifiore" (later, "Pastoral"), while studying at the American Academy of Rome, which was subsequently acquired by Anna May Huntington in 1936 and installed in her sculpture garden, Brookgreen Gardens, in Murrells Inlet, South Carolina, in 1937. Robin R. Salmon, *Brookgreen Gardens* (Charleston, SC: Arcadia Publishing, 2009), 29. For information on Edmond Amateis, see Appendix A.

<sup>67</sup> "Deaths: Humes, Dr. Jean Schmidlapp," *New York Times*, September 3, 2000.

<sup>68</sup> Lynn Sands, "High Time," *Newsday*, May 3, 1954, 33.

<sup>69</sup> Unless otherwise noted, information on John P. Humes was obtained from "Nominations: Hearing before the Committee on Foreign Relations, United States Senate, Ninety-First Congress, September 23, 1969" (Washington, D.C.: US Government Printing Office, 1969). 34.

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1943. Upon graduation, he served in the US Army Signal Intelligence Corps between 1943 and 1946 and then attended Fordham Law School, earning his L.L.B. and J.D. in 1948.<sup>70</sup> Upon graduation, he was employed as an associate in the law firm of Shearman & Sterling & Wright in New York City, where he worked as a litigation and transactional lawyer until 1956 when he became a partner in the New York City firm of Humes, Andrews, & Botzow, co-founded by his father. In 1962, together with Colton P. Wagner, he established the firm of Humes & Wagner, LLP in Locust Valley, which specialized in land use law and estate planning.

Outside of the law office, Humes was an avid squash player. In 1951, he won the New York State Singles Championship. Between 1948 and 1956, he served in a variety of capacities on the board of directors of the Metropolitan-New York Squash Racquets Association, including secretary, vice president, and president, as well as serving on the boards of numerous other non-profit and public charitable organizations, including president of The Humes Foundation, Inc., a non-profit whose mission entailed providing a rural retreat to under-privileged boys from the New York-Metropolitan Area. In 1969, he was appointed by President Richard M. Nixon to serve as US Ambassador to Austria, eventually earning the Great Golden Medal of Honor with Sash from the Republic of Austria; it was the first time this honor was bestowed upon a diplomat.<sup>71</sup> Between 1969 and 1975, John and Jean Humes hosted foreign dignitaries and American officials at the American Embassy in Austria on behalf of the Nixon and Ford Administrations. Humes later wrote his memoirs recounting his experience at the American embassy, which were later incorporated into the curriculum of the School of Foreign Service at Georgetown University.<sup>72</sup>

Jean and John P. Humes developed the grounds on the west side of the estate in a Colonial Revival aesthetic similar to what her parents had chosen for the east side. First, they also developed their country home from existing buildings. They expanded their mid-eighteenth-century dwelling and renovated an adjacent early-nineteenth-century building. Later, they expanded the residential core through the introduction of multiple buildings and structures. By 1956, the couple had amassed 6 acres of land from Jean Humes' parents and had embarked on a renovation and new building campaign that would continue into the mid-1960s, guided by a master plan by Innocenti & Webel drafted in 1962.<sup>73</sup> Among others, these activities included substantial renovations to the **Humes House (8)**, including an expansion of the north wing 1956-1957. Side and rear additions followed later; they most likely occurred during the 1960s prior to the couple's relocation to Austria in 1969. Commenting on the wave of "architectural downsizing" that pervaded Long Island's Gold Coast starting in the 1920s and continuing into

<sup>70</sup> Jean C. Schmidlapp and John P. Humes to be Wed in July," *New York Herald Tribune*, March 11, 1948, 27.

<sup>71</sup> Humes, *Quadruple Two*, 15.

<sup>72</sup> "John P. Humes Dies; former Envoy was 64," *New York Times*, October 3, 1985. The name of the memoirs was *Excerpts from the Vienna Diaries of Ambassador John Portner Humes*; date of publication is unknown.

<sup>73</sup> Innocenti & Webel. "General Plan for the Property of Mr. and Mrs. John P. Humes, Mill Neck, N.Y.," January 31, 1962.

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the Post World War II Era, Paul G. Mateyunas remarked, "As the century wore on, everything from trends in clothing to art was stripped of its elaborate shell. Looking to their colonial roots, homeowners and architects desired a style that would wear well, buildings that would improve with age."<sup>74</sup> Taken within this context, the Humeses most likely favored the Colonial Revival style, with its qualities of familiarity (i.e., comfort), practicality, and modesty as an ideal aesthetic that would blend with the existing estate and "wear well" for them and their six growing boys.

Other improvements during the 1950s and 1960s included: the renovation of the **Garage-Apartment (9)**, an early nineteenth century store that the family converted into a garage-apartment in 1954 and 1958 in accordance with a design by Alred Shaknis; the construction of the **Pool Complex (10)** in 1955-1957, consisting of the pool house and pool, in accordance with designs by Innocenti & Webel and Alfred Shaknis; the construction of the **Garage (15)** in 1960, designed by Innocenti & Webel; the construction of the **Tennis Complex (12)** in 1961-1962, consisting of the hard court and tennis hut, designed by Innocenti & Webel; the construction of the subterranean **Wine Cellar (13)** in 1961-1963, designed by Alfred Shaknis with Innocenti & Webel; landscape improvements entailing new plantings for the **Front Yard (11)**, the introduction of the **Rose Garden (11)** and **Footpaths (11)** in 1962 in accordance with designs by Innocenti & Webel; the construction of the **Greenhouse-Potting Shed (14)** in 1962, designed by Innocenti & Webel; the construction of the **Gardener's Cottage (16)** 1962-1963, designed by Bradley Delehanty; and the construction of the **Caretaker's House (17)** in 1964, designed by Alfred Shaknis. These resources reflect the recreational pursuits and practical needs of the family and are almost exclusively subdued in design and minor in scale. The final, and perhaps most significant, addition during this period was the **John P. Humes Japanese Stroll Garden (18)** in 1962-1966, designed by Douglas DeFaya.

The **John P. Humes Japanese Stroll Garden (18)** was inspired by a trip that the Humeses took to Japan in 1960.<sup>75</sup> Seeking to reproduce the experience that they had while visiting the ancient gardens of Kyoto, they commissioned Japanese-American landscape architect Douglas DeFaya to design a Japanese stroll garden on the estate. They also purchased a Japanese teahouse kit that was manufactured in Taiwan and imported by the New York office of Charles R. Gracie & Sons.<sup>76</sup> Douglas Defaya designed the garden and his wife, Johne, and a high school apprentice named James Petry Jr. assisted in its construction between 1962-1966. The design of the core garden remains extant from this period, despite a few years of neglect during the Humes family's absence between 1969 and 1975.<sup>77</sup> Upon their return, they enlisted the help of François Goffinet to supervise the removal of invasive plants and restoration of the garden.

<sup>74</sup> Mateyunas, *North Shore*, 15-16.

<sup>75</sup> Page Dickey, ed., *Outstanding American Gardens: A Celebration, 25 Years of the Garden Conservancy* (New York: Stewart, Tabori & Chang, 2015), 25.

<sup>76</sup> Three years prior, the Humeses had transformed the marshy area along Oyster Bay Road into a pond, laying the groundwork for what would become the centerpiece of the stroll garden. John P. Humes, "Memorandum: Japanese garden—Mill Neck, New York," January 16, 1979.

<sup>77</sup> As noted, the Humes lived in Austria between 1969 and 1975, where John P. Humes served as the U.S. Ambassador.



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In 1980, the family created the Humes Japanese Stroll Garden Foundation, Inc. (HJSGFI) and donated the property to the North Shore Wildlife Sanctuary.<sup>78</sup> The HJSGFI was intended to provide staffing and funding in perpetuity for the garden's maintenance.<sup>79</sup> In 1982, the HJSGFI engaged landscape designer and horticulturalist Stephen A. Morrell to restore and expand the garden.<sup>80</sup> Following John P. Humes's death in 1985, the property passed to the HJSGFI and opened to the public as the John P. Humes Japanese Stroll Garden.<sup>81</sup> However, a series of financial setbacks affecting HJSGFI management and operation led to the temporary closing of the garden in 1993. The Garden Conservancy intervened and raised \$175,000 via an emergency fund-raising campaign to rehabilitate it. Their projects included re-activating the waterfall, dredging the pond, and introducing a more durable border fence.<sup>82</sup>

The garden re-opened ca.1998 with Morrell serving as the full-time director-curator, along with a full-time gardening assistant and volunteers. The garden was also bolstered by a \$1,000,000 endowment that Jean Schmidlapp Humes had bequeathed to it in 2000. Under Morrell's stewardship, the garden was enhanced through various plantings, culminating in 200 types of Western and Eastern plants that included 20 different species of bamboo and a dozen mosses.<sup>83</sup> When asked about its authenticity as a work reflecting Japanese design and culture, Morrell responded, "It's authentic from the point of view of it being a genuine response to the environment, the North Shore of Long Island." He added, "It's not the kind of garden where we showcase plants. We try to create an overall mood that is conducive to contemplation. This garden is a form of walking meditation."<sup>84</sup> Morrell's enhancements to the stroll garden dating to the 1980s and 1990s included augmenting the original infrastructure of the original 1966 design, consisting of the pond, teahouse, objects, and footpaths, and enhancing them with numerous plantings, introducing additional objects, and extending existing footpaths. In addition to

<sup>78</sup> In 1966, Francis Cooper Schmidlapp donated 15 acres of the northeastern portion of the family estate to the North Shore Bird and Game Sanctuary, later known as the North Shore Wildlife Sanctuary. This land is located just north of the Japanese Stroll Garden. Following the death of her mother, Frances Schmidlapp, in 1967, Jean Humes inherited half of the remaining land owned by her father, and the couple eventually bought out her sister's property.

<sup>79</sup> "The John P. Humes Japanese Stroll Garden" Brochure, June 1992.

<sup>80</sup> According to Stephen A. Morrell, John P. Humes paid for him to travel to Japan twice between 1982 and 1985 so he could broaden his knowledge of Japanese gardening, develop a theme for the Humes garden, and prepare it for public access. Nina Muller Email to Patricia O'Donnell, 8/31/2018; "Japanese stroll garden in LV," *Locust Valley Leader*, February 27, 1986.

<sup>81</sup> The garden was transferred to the John P. Humes Foundation, which owned and operated it. Village of Mill Neck, N.Y. Building Department Permit No. 347.

<sup>82</sup> The pond was restored in 1997 by Emil Kreye & Sons through a grant from the Japanese Consulate/Japan World Exposition Commemorative Fund, while the waterfall was re-activated the following year. Other improvements included a new entrance gate (2000) and a restoration of the teahouse roof (2012). Nina Muller Email to Patricia O'Donnell, 8/31/2018; Thomas Vinciguerra, "A Hidden Jewel of a Garden in Mill Neck," *The New York Times*, November 15, 1998.

<sup>83</sup> Thomas Vinciguerra, "A Hidden Jewel of a Garden in Mill Neck," *The New York Times*, November 15, 1998.

<sup>84</sup> Thomas Vinciguerra, "A Hidden Jewel of a Garden in Mill Neck," *The New York Times*, November 15, 1998.

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revitalizing the garden, Morrell also instituted a variety of programs to promote Japanese culture that included musical and dramatic performances, afternoon teas, and workshops in cultivating Bonsai trees. The stroll garden has been praised by the Garden Conservancy as “a rare example of traditional Japanese garden design in the American Northeast.”<sup>85</sup>

Meanwhile, the various portions of the remaining property were put into a family trust known as Frost Mill, Inc. in 1987, 1992, and 1993, with Andrew Humes serving as the executor of Jean Humes’s will.<sup>86</sup> Eventually, 15 acres within the northeastern portion of the property was sold to Nassau County in 2009 to be preserved in perpetuity as open space, and the southeastern, middle, and western portions of the nominated property were sold to the North Shore Land Alliance in 2015, with the intent of preserving its historic properties and making its natural resources available to the public.<sup>87</sup> The Humes Japanese Garden Foundation sold it to the North Shore Land Alliance in 2017.<sup>88</sup>

## Conclusion

The Schmidlapp-Humes Estate is emblematic of the second wave of development of country house architecture on Long Island’s Gold Coast during the early- to mid-twentieth century. It is significant for its intact modest and cohesive Colonial Revival buildings, which include renovations of early homes and new buildings, and landscapes created by leading designers of the era.

<sup>85</sup> Page Dickey, ed., *Outstanding American Gardens: A Celebration, 25 Years of the Garden Conservancy* (New York: Stewart, Tabori & Chang, 2015), 25.

<sup>86</sup> Deeds: Liber 9840, Page 759; Liber 10271, Page 417; Liber 12412, Page 691.

<sup>87</sup> The superintendent’s cottage, garage, and greenhouse dating to Peter Cooper Bryce’s ownership of the property, along with a tennis court, built for the Schmidlapps, were demolished during the late-twentieth and early twenty-first centuries. Similarly, the crops that had been cultivated under the Schmidlapp’s ownership, have gone to seed, while remnants of the apple orchard, located west of the Schmidlapp House are still present.

<sup>88</sup> Deeds: Liber 10271, Page 385; Liber 13519, Page 856.

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## Appendix A: Designer Biographies

The Schmidlapp-Humes Estate reflects the work of four prominent designers working on the North Shore of Long Island during the early- to mid-twentieth century. This includes the architecture firm of Peabody, Wilson & Brown, and three landscape architects: Ellen Biddle Shipman, Ferruccio Vitale (as partner of Vitale and Geiffert, Landscape Architects), and Innocenti & Webel; as well as the work of one prominent sculptor, Edmond Amateis.

### *Peabody, Wilson & Brown*

The New York City firm of Peabody, Wilson & Brown was established by Julian Peabody, Albert Wilson, and Archibald Manning Brown in 1911 and lasted until 1935. Julian Livingston Peabody (1881-1935) was born in New York City and educated at the Harvard School of Architecture, Columbia University, and the École des Beaux-Arts in Paris.<sup>89</sup> Prior to joining the firm of Peabody, Wilson, and Brown, he worked as a draftsman. Peabody, Wilson & Brown was dissolved following his untimely death in 1935, when a passenger liner that he was traveling on, collided with another vessel and sank.

Albert Wilson (1879-1955) was born in New York City and educated at Columbia University before serving as the head draftsman for Grosvenor Atterbury between 1893 and 1904.<sup>90</sup> After the dissolution of Peabody, Wilson, and Brown in 1935, he established his own independent practice. He was an AIA Emeritus, and in 1931, awarded the Honorary Silver Medal by the American Institute of Architects for his residential work.

Archibald Manning Brown (1881-1956) was born in New York City and attended the Harvard School of Architecture and the École des Beaux-Arts.<sup>91</sup> After the dissolution of the firm in 1935, he maintained an independent practice between 1935 and 1945, and then served as a partner in the firm of Brown, Lawford and Forbes until his death in 1956. Among his most notable commissions during this latter time was in his capacity as Chief Architect of the Harlem River Houses in Manhattan (1935-1937), one of New York City's first public housing projects.<sup>92</sup> In 1931, he was awarded the Silver Medal of the Architectural League of New York for excellence in domestic architectural design. In 1943, he became a Fellow of the American Institute of Architects and served as the President of the Architectural League of New York 1936-1938.

Between 1911 and 1935, Peabody, Wilson & Brown completed hundreds of country house designs that included: Gordon Auchincloss, Sr.'s "Ronda", Herman E. Dewing's "Appledore",

<sup>89</sup> Information on Julian Peabody was obtained from "Julian Peabody" Application for Membership, American Institute of Architects, February 24, 1930. The AIA Historical Directory of American Architects, [www. public.aia.org](http://www.public.aia.org)

<sup>90</sup> Information on Albert Wilson was obtained from "Albert Wilson," American Institute of Architects, *American Architects Directory* (New York: R.R. Bowker Co., 1956), 610.

<sup>91</sup> Information on Archibald Manning Brown was obtained from Brown, Lawford and Forbes, "Brown, Archibald Manning," Baldwin Memorial Archive of American Architects, March 5, 1957. The AIA Historical Directory of American Architects, [www. public.aia.org](http://www. public.aia.org)

<sup>92</sup> "A.M. Brown Architect and Golfer, Dies," *Herald Tribune*, November 30, 1956.

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and the Charles Henschel Thieriot, II House in Matinecock; William Entenmann, Jr.'s "Timber Bay Farm," Charles V. Hickox's "Boxwood Farm," Devereux Milburn, Sr.'s "Sunridge Hall," Hugh A. Murray's "Gay Gardens," and Peabody's own "Pound Hollow Farm" in Old Westbury; Emily Georgina Hamilton Hadden's "Dogwood," Albert Ludlow Kramer, Sr.'s "Picket Farm," and the William P.T. Preston, Sr. House in Jericho; and Huntington Norton's "Notley Hill" (Oyster Bay), Richard Stockton Emmet, Sr.'s "High Elms" (Glen Cove), Darragh Anderson Park, Sr.'s "Hyde Park" (Old Brookville), the Fulton Cutting House (Wheatley Hills), and the W.W. Hoppin House (Glen Head).<sup>93</sup> In addition, the firm designed the Freeport Municipal Building, Huntington Town Hall, Southampton Beach Club, and the Tyng Memorial Art & Music Building.

### *Ellen Biddle Shipman*

Ellen Biddle Shipman (1869-1950) was born in Philadelphia to a career soldier and his wife.<sup>94</sup> Her early years were spent in military outposts in Nevada, Colorado, and the Arizona territory until her parents sent her east to attend school. As a teenager, she attended Miss Sarah Randolph's School for Young Ladies in Baltimore, where she developed an interest in horticulture. Following her father's reassignment to the War Department in 1887, she moved to Washington, D.C. In the early 1890s, she moved to Cambridge and briefly attended Radcliffe College between 1892 and 1893. In the latter year, she married a playwright named Louis Evan Shipman (1869-1933). They had a daughter and moved to the Cornish Arts Colony in Plainfield, New Hampshire the following year. While living in Plainfield, she met Charles Platt (1861-1933), an architect, artist, landscape architect, and gardener, who had developed a distinguished career of designing both houses and gardens for his clients. He recognized Shipman's knowledge of horticulture and began a collaboration with her in which he introduced her to drafting and she expanded his horticultural knowledge.

In 1910, she divorced Louis Shipman and began undertaking a series of jobs with Platt that included the Fynmere and Heathcote Estates in Cooperstown, New York, owned by the descendants of founder, William Cooper; the Gwinn Estate in Cleveland, Ohio; and the courtyards of the Astor Court Building in Manhattan. In 1920, Shipman moved to New York, settling on a townhouse on Beekman Place, which she renovated for use as a home and studio-office. Shipman developed a reputation as a talented designer. Landscape historian Judith B. Tankard noted that "[i]ncreasing publicity, the photogenic quality of her gardens, strong relations with garden club networks (particularly the Garden Club of America), and Shipman's congeniality as a speaker, houseguest, and artist attracted scores of clients as the widespread demand for country houses kept the pool of prospective customers full."<sup>95</sup>

Over the course of her career, she received commissions from 24 clients in Greenwich, Connecticut, 17 in Mount Kisco, New York, and 57 clients on Long Island.<sup>96</sup> Among her Long

<sup>93</sup> Spinzia, *Long Island*, 922-923.

<sup>94</sup> Information on Ellen Biddle Shipman was obtained from Judith B. Tankard, *The Gardens of Ellen Biddle Shipman* (New York: Harry N. Abrams, Inc., 1996), 5 ff.

<sup>95</sup> Tankard, *Gardens*, 75-76.

<sup>96</sup> Tankard, *Gardens*, 76.

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Island commissions were Julian Peabody's "Pound Hollow Farm," Robert Bacon's "Old Acres," Charles V. Hickox's "Boxwood Farm," Hugh A. Murray's "Gay Gardens," the James Averell Clark, Sr. Estate, and the William Clark Langley Estate in Old Westbury; Paul Cushman, Sr.'s "Tapis Vert," Edwin Gould's "Highwood," Lewis Cass Ledyard, Jr.'s "Westwood," and Alexander Moss White, Jr.'s "Hickory Hill" in Oyster Bay Cove; and John William Davis's "Mattapan," Frederick Taylor Hepburn's "Long Field," the Alfred Cotton Bedford Estate, Floyd Leslie Carlisle, Sr. Estate, the Glenn Stuart Estate, and the Edwin H. Herzog Estate in Lattingtown.<sup>97</sup> Beyond the New York-Metropolitan Area, she also completed landscape design projects for clients in Texas, North Carolina, Michigan, and Ohio.

By the late 1920s, Shipman had assembled an all-female staff at her studio that included five permanent draftsmen, 10 temporary draftsmen, and two secretaries.<sup>98</sup> Tankard noted her landscape design aesthetic tended more toward an organic approach, consistent with the popular Arts and Crafts style, rather than the formal Beaux-Arts style. Summarizing Shipman's accomplishments, Tankard wrote, "Domesticity, intimacy, and romantic sensual seclusion characterized the best of Ellen Shipman's landscape designs, distinguishing them from the grander, self-consciously European schemes that were commonplace during the period."<sup>99</sup> Shipman's designs often incorporated plants with varying contrasts in height, texture, and shape with vivid color combinations, complemented by water features with their own exotic plantings, thereby transcending traditional British garden sensibilities. In describing the different design philosophies between male landscape architects and female landscape architects, Shipman stated that "before women took hold of the profession, landscape architects were doing what I call 'cemetery work,'" while she and her female colleagues used plants "as if they were painting pictures as an artist."<sup>100</sup> At a time when the design industry was mostly dominated by men, Ellen Biddle Shipman's achievements and success as a female landscape architect working in a male-dominated industry was pioneering, as was her interest in cultivating the talents of future women in the profession.

### *Ferruccio Vitale*

Ferruccio Vitale (1875-1933) was born in Florence, Italy, to an engineer and his wife, who was the descendant of a distinguished Renaissance Venetian family.<sup>101</sup> As a child, he attended the Classical School in Florence to study art and literature. He then trained at the Royal Military Academy in Modena and became an engineer and a commissioned officer in the army. In 1898, he traveled to the United States to serve as a military attaché at the Italian Embassy in Washington, D.C. It was there that he met George Pentecost, Jr., a partner in the New York City landscape architecture firm of Parsons and Pentecost. Returning to Italy in 1900, Vitale resigned from the army and worked in his father's engineering office, while also studying art in

<sup>97</sup> Spinzia, *Long Island*, 1000-1004.

<sup>98</sup> Tankard noted that Shipman regularly hired graduates of the Lowthorpe School of Landscape Architecture and Horticulture for Women, located in Groton, Massachusetts. Tankard, *Gardens*, 4, 77.

<sup>99</sup> Tankard, *Gardens*, 3.

<sup>100</sup> As quoted in Christopher Gray, "House of Sweetness and Spite," *New York Times*, August 30, 2009.

<sup>101</sup> Information on Ferruccio Vitale was obtained from Schnadelbach, 1 ff.

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Florence, Turin, and Paris. In 1904, he returned to the United States and began an apprenticeship with Parsons and Pentecost.

In the ensuing years, Vitale would be associated with numerous partnerships that capitalized on the growing number of wealthy industrialists commissioning country estates. In 1905, he was made a partner in the firm of Pentecost and Vitale after Samuel Parsons left the firm to become the Commissioner of the New York City Parks Department. However, Pentecost and Vitale dissolved two years later due to a panic in the stock market that sidelined their business.<sup>102</sup> In 1908, he established his own firm and initiated an unprecedented practice of design-and-consultation fees and commissions on plant purchases at the start of the project. This not only enabled him to increase his profit margins, but also solidified his clients' commitment to his services with payments in advance.<sup>103</sup> It was also during this time that he began to become more involved in the profession of landscape architecture, first, by becoming active with the American Society of Landscape Architects, and second, by publishing an article called "Landscape Architecture in America" in *The Craftsman*. In response to this article, the architectural firm of Hiss and Weeks contacted him about collaborating on two commissions: Alfred M. Hoyt's "Red Maples" estate and C.I. Hudson's "Westbrook Farms" estate.

Between 1911 and 1915, he secured additional commissions for work at private estates in New Jersey, Massachusetts, and New York. In the latter year, he formed an association with landscape architect and horticulturalist Clarence Fowler, under the name Vitale and Fowler, while also continuing to take on independent commissions. During this period, he and Fowler were hired by the DuPonts to plan and design several of their estates in Wilmington, Delaware. After the DuPont commissions, Vitale ended his partnership with Fowler and promoted Arthur Brinkerhoff and Alfred Geiffert, Jr. to partners in the firm in 1917. By this time, the firm, which was now known as Vitale, Brinckerhoff and Geiffert, numbered 20 employees that included an office manager, chief of planting, chief of field construction, and design chief, among others. Additional commissions in New Jersey and Pennsylvania followed, bolstered by multiple commissions on Long Island. In 1924, Brinckerhoff resigned from the firm, citing an ideological rift with Vitale, and the firm became Vitale and Geiffert, Landscape Architects. Alfred Geiffert, Jr. (1890-1957) had begun work as an office boy in Vitale's firm in 1908 and graduated to design apprentice by 1915. Two years later, he had accumulated enough design and project management experience that Vitale invited him to become partner.

During Geiffert's association with Vitale between 1908 and 1933, the firm worked on numerous projects in Long Island, affirming its leading role as a landscape designer of country estates on the North Shore. For example, in Muttontown alone, the firm produced landscape designs for Charles I. Hudson, Sr.'s "Knollwood," Benjamin Moore's "Chelsea," Francis Tilden Nichols, Sr.'s

<sup>102</sup> During this period, the firm received a commission to design the Rodman Wanamaker Estate in Cheltenham Hills, a suburb of Philadelphia.

<sup>103</sup> Schnadelbach also noted that, for the most part, Vitale limited his work to private commissions for very wealthy clients, only agreeing to work on smaller private projects if it led to larger commissions. Schnadelbach, *Ferruccio Vitale*, 28.

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"Bayberry Downs," the Lansdell Kisner Christie Estate, the Lloyd Carpenter Griscom Estate, the Esmond Bradley Martin, Sr. Estate, the Charles Senff McVeigh, Sr. Estate, the Zog I, King of Albania's Estate, and the Bronson Winthrop Estate. Other important commissions included Solomon Robert Guggenheim's "Trillora Court" and Condé Nast's "Sandy Cay" in Sands Point, and Nicholas Frederic Brady's "Inisfada" in North Hills.<sup>104</sup> The onset of the Great Depression in 1929 resulted in the cancellation of many of Vitale and Geiffert's projects and a reduction in staff. Vitale's health had begun to decline during this time and he died four years later. Despite the loss of his business partner, Geiffert continued the practice of Vitale and Geiffert between 1933 and 1938, while also forming another partnership with Gilmore D. Clarke for a brief period, known as Vitale and Geiffert, Gilmore D. Clarke, between 1933 and 1934.

In his monograph entitled, *Ferruccio Vitale: Landscape Architect of the Country Place Era*, landscape historian R. Terry Schnadelbach praised Vitale for the innovations he introduced to twentieth-century landscape design through modernist principles of abstraction and functionality. Assessing his work, Schnadelbach called Vitale's landscapes the "apogee of *rationale* design, elegance, and functional responsiveness to a new American lifestyle, albeit that of the rich and famous," adding, "As Frank Lloyd Wright's buildings were the highest achievement in American residential architecture, Vitale's gardens were the highest achievement in American residential landscapes. His estate work set the standard that became a prototype of the Country Place garden."<sup>105</sup> Schnadelbach's analysis identified 10 distinguishing design principles that informed Vitale's projects that included:

- Making the landscape an extension of the house, and if the landscape was situated in a remote location, then creating architecture to "give enclosure and spatial definition";
- Emphasizing topographical changes in the elevation through processional elements, such as slopes or stairways that connected to upper and lower terraces, lawns, or parterres;
- Diversifying landscapes through multiple species of plantings, while unifying them through similar planting colors or textures;
- Integrating individual garden spaces into a single landscape element by creating interconnected and interdependent spaces; creating an "instant landscape" by working closely with a nursery to cultivate mature specimens, thereby avoiding the usual "filling in" process that accompanies new plantings;
- Understanding the most optimal features of an existing site and incorporating them into his design;
- Building on the existing scale of a building or a site's features and introducing a compatible

<sup>104</sup> Spinzia, *Long Island*, 1004-1006.

<sup>105</sup> Schnadelbach, *Ferruccio Vitale*, 50-51.

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scale of landscape design for cohesiveness, while also introducing changes of scale for dramatic effect;

- A focus on the horizontal line, whether it be through generously scaled lawns, low-lying hedges, or wide stairways and terraces;
- Harmoniously integrating recreational features of American leisure, such as pools and tennis courts, into landscape design;
- Incorporating the automobile experience of the landscape through driveways and roads that were enhanced by landscaping.<sup>106</sup>

### *Innocenti & Webel*

The Long Island landscape architecture firm of Innocenti & Webel was established by Umberto Innocenti and Richard K. Webel in 1931. Umberto Innocenti (1895-1968) was born outside of Florence, Italy, and attended the University of Florence.<sup>107</sup> In 1925, he traveled to the United States to study horticulture and landscape design, and was subsequently hired by Vitale and Geiffert, where he met Webel, who had also been hired by the firm.<sup>108</sup> Richard K. Webel (1900-2000) was born in Frankenthal, Germany, and moved to Washington, D.C. with his family before his first birthday. He attended Harvard University both as an undergraduate and graduate student, eventually obtaining his master's degree in Landscape Architecture. Between 1930 and 1939, he taught landscape design at his alma mater. In 1970, he received the Garden Club of America's Mrs. Oakleigh Thorne medal for having created private gardens and large federal and municipal projects of exceptional beauty, and in 1992, he received the Harvard Graduate School of Design Lifetime Achievement Award.

Over the course of their 37-year partnership, Innocenti & Webel's projects spanned both public and private sectors, encompassing landscape designs for government entities, private residences, institutions, and corporations. Umberto Innocenti's training as a horticulturalist and experience as a project manager and client liaison provided a complement to Richard Webel's academic training as a draftsman and a theorist. One landscape historian noted that "Their gardens were noted for strong formal geometric shapes, axial relationships, and designs that mimicked European garden iconographies, incorporating such features as balustrades, water jets, ornamental gates, and urns."<sup>109</sup> In addition, Innocenti's experience with Vitale & Geiffert evidently informed his firm's preference for the use of mature plantings in its designs as a means of creating instant landscapes.

In the early years of operation, the firm received numerous residential commissions on Long

<sup>106</sup> Schnadelbach, *Ferruccio Vitale*, 51-53.

<sup>107</sup> Information on Umberto Innocenti was obtained from "Umberto Innocenti," The Cultural Landscape Foundation, [www.tclf.org](http://www.tclf.org).

<sup>108</sup> "Our History," Innocenti & Webel, [www.innocenti-webel.com/firm/history/our-history/](http://www.innocenti-webel.com/firm/history/our-history/).

<sup>109</sup> "Innocenti & Webel," The Cultural Landscape Foundation, [www.tclf.org](http://www.tclf.org).



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Island that included: Edwin Gould's "Highwood," Fay Ingalls' "Sunken Orchard," the Alexander Mimicozzi Estate, and the Douglas Barry Estate in Oyster Bay Cove; Evelyn Field's "Easton" and Alexandra Emery Moore McKay's "Chelsea" in Muttontown; and Childs Frick's "Clayton" in Roslyn Harbor, William Russell Grace, Jr.'s "The Crossroads" in Old Westbury, and Eugene Maxwell Geddes, Sr.'s "Punkin Hill" in Matinecock.<sup>110</sup> The firm later went on to produce landscape designs for the Frick Museum in Manhattan, the Governor's Mansion in Albany, Wellesley College in Wellesley, Massachusetts, Sweet Briar College in Sweet Briar, Virginia, as well as serving as a consultant on the gardens surrounding the Washington Mall and Lincoln Memorial. Innocenti & Webel is still in operation, despite the loss of its founding partners in 1968 and 2000.

### *Douglas DeFaya*

Douglas DeFaya (née Shoju Mitsuhashi; 1905-1966) was born in Japan and came to the United States in 1923 to join his brother, who worked as a nurseryman.<sup>111</sup> Prior to his immigration to the U.S., DeFaya had graduated from high school and earned a teaching certificate. Following his arrival, he worked as a music teacher and married a woman named Chiyo, who had a daughter named Yuriko, by a previous marriage. During World War II, he and his family were interned in California: first, at Tulare Assembly Center and later, at Gila River Internment Camp. In the aftermath of the war, the couple divorced and DeFaya lived in various parts of Southern California. He subsequently met Jone Aizawa (née Joni Aizawa; 1916-2004), a Nisei originally from Kansas who had been assigned to another internment camp in California. In 1951, the DeFayas moved to Long Island and opened a gardening and nurse business.<sup>112</sup> At the time he received the Humes commission to design the stroll garden, DeFaya was also working on another Japanese garden for Van Ness Darling in Northport. Beyond these two projects, no additional information was uncovered about DeFaya's landscape designs. He died in East Northport in 1966.

### *Edmond Amateis*

Edmond Romulus Amateis (1897-1981) was a sculptor, instructor, author, illustrator, and horticulturist.<sup>113</sup> He was born in Rome to an Italian sculptor named Louis Amateis (1855-1913), who had immigrated from Italy to the United States in 1883 and later founded the School of Architecture at George Washington University in Washington, D.C. Edmond Amateis attended school in Washington and then moved to New York, where he enrolled in the Beaux-Arts

<sup>110</sup> Spinzia, *Long Island*, 985-986.

<sup>111</sup> Information on Douglas DeFaya was obtained from Jessica Weidman and Seiko Goto, "The John P. Humes Japanese Stroll Garden: A Lost History," *Studies in the History of Gardens & Designed Landscapes* 32, no. 2 (April 24 2012): 128-138.

<sup>112</sup> It is possible that prior to opening their business, both Douglas DeFaya and his brother learned gardening through a Japanese gardening association, of which there were already 37 in existence in California by the 1930s. This would have enabled them to apprentice in the field for a year before establishing their own businesses. Ibid.

<sup>113</sup> Unless otherwise noted, information on Edmond Amateis was obtained from "Biography of Edmond Romulus Amateis (1897-1981)," accessed 4/18/2020, [www.artprice.com](http://www.artprice.com), and "Edmond Amateis," accessed 4/18/2020, Wikipedia, [www.wikipedia.com](http://www.wikipedia.com).

Schmidlapp-Humes Estate HD

Nassau, New York

Name of Property

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Institute in 1915. In 1917, he interrupted his studies to enlist in the military to fight in World War I. After the war ended, he stayed in Paris, studying sculpture at the Académie Julian under François Boucher and Paul Landowski. Upon his return to the United States, he resumed his studies at the Beaux-Arts Institute, while also apprenticing in the studios of Henry Shrady and John Clements Gregory. Between 1921 and 1924, he was awarded a fellowship at the American Academy in Rome.

Edmond Amateis had a distinguished career, specializing in architectural sculpture, garden sculpture, and busts, on a range of public and private projects. His public works included: three bronze reliefs for the Madison Square Station Post Office in New York City; a relief for the post office building in Ilion, New York; four large granite bas-reliefs on the exterior of the William Penn Annex/Robert N.C. Nix Federal Building in Philadelphia; three folklore statues, depicting Johnny Appleseed, Paul Bunyan, and Strap Buckner that adorned the Medicine and Public Health Building at the 1939 New York World's Fair; the aquatic horses for the Baltimore War Memorial; and a bas-relief and spandrels for the U.S. Department of Labor and Interstate Commerce Building in Washington, D.C. Private commissions included: the pediment and metopes for the Buffalo and Erie County Historical Society Building; a bas-relief on the Gannett Building in Rochester; the Acacia Griffins for the Acacia Life Insurance Company Building in Washington, D.C.; bronze busts of 15 polio experts, including Franklin D. Roosevelt, for the Polio Hall of Fame in Warm Springs, Georgia; a relief for the Kerckhoff Mausoleum in Los Angeles; and the William M. Davidson Memorial in Pittsburgh, Pennsylvania.

As an instructor, he taught at the short-lived School of American Sculpture in New York City in 1927, Columbia University 1928-1932, and the Bennett School in Millbrook, New York 1938-1940. In 1933, he was awarded the James E. McLees Prize by the Pennsylvania Academy of Fine Arts for his sculpture entitled "Circe." Between 1942 and 1944, he served as the president of the National Sculpture Society, and in 1947, he was awarded the Lindsey Morris Memorial Prize by the society for his design of the General George Marshall medal. In 1952, he was one of 11 American artists who were inducted into the National Institute of Arts and Letters, reflecting a lifetime of achievement and distinction in the visual arts.

Schmidlapp-Humes Estate HD  
Name of Property

Nassau, New York  
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**Previous documentation on file (NPS):**

- ☐ preliminary determination of individual listing (36 CFR 67) has been requested
- ☐ previously listed in the National Register
- ☐ previously determined eligible by the National Register
- ☐ designated a National Historic Landmark
- ☐ recorded by Historic American Buildings Survey # \_\_\_\_\_
- ☐ recorded by Historic American Engineering Record # \_\_\_\_\_
- ☐ recorded by Historic American Landscape Survey # \_\_\_\_\_

**Primary location of additional data:**

- ☐ State Historic Preservation Office
  - ☐ Other State agency
  - ☐ Federal agency
  - ☐ Local government
  - ☐ University
  - ☒ Other
- Name of repository: Innocenti & Webel archives

**Historic Resources Survey Number (if assigned):** \_\_\_\_\_

Schmidlapp-Humes Estate HD  
Name of Property

Nassau, New York  
County and State

## 10. Geographical Data

Acreage of Property 81.86

### UTM References

Datum (indicated on USGS map):

☐ NAD 1927 or ☒ NAD 1983

|             |                 |                   |
|-------------|-----------------|-------------------|
| 1. Zone: 18 | Easting: 620674 | Northing: 4526278 |
| 2. Zone: 18 | Easting: 621052 | Northing: 4526251 |
| 3. Zone: 18 | Easting: 620275 | Northing: 4525450 |
| 4. Zone: 18 | Easting: 620078 | Northing: 4525798 |

See map for additional UTM's

### Verbal Boundary Description (Describe the boundaries of the property.)

The boundary is indicated by a heavy line on the enclosed map with scale

### Boundary Justification (Explain why the boundaries were selected.)

The boundary includes 76 acres of land which form the historic core of Schmidlapp-Humes Estate and includes all of the historic buildings associated with the estate. The estate was initiated with Peter C. Bryce's purchase of a 32-acre parcel between 1921 and 1924 and expanded into an 83-acre estate developed by Carl J. Schmidlapp between 1924 and 1947. The estate's built landscape was augmented by a second phase of development by his daughter, Jean Schmidlapp Humes, and son-in-law, John Portner Humes, between 1956 and 1966. A small portion of the estate was sold for development in the second half of the twentieth century; it no longer retains integrity to its historic appearance and is not included in this nomination.

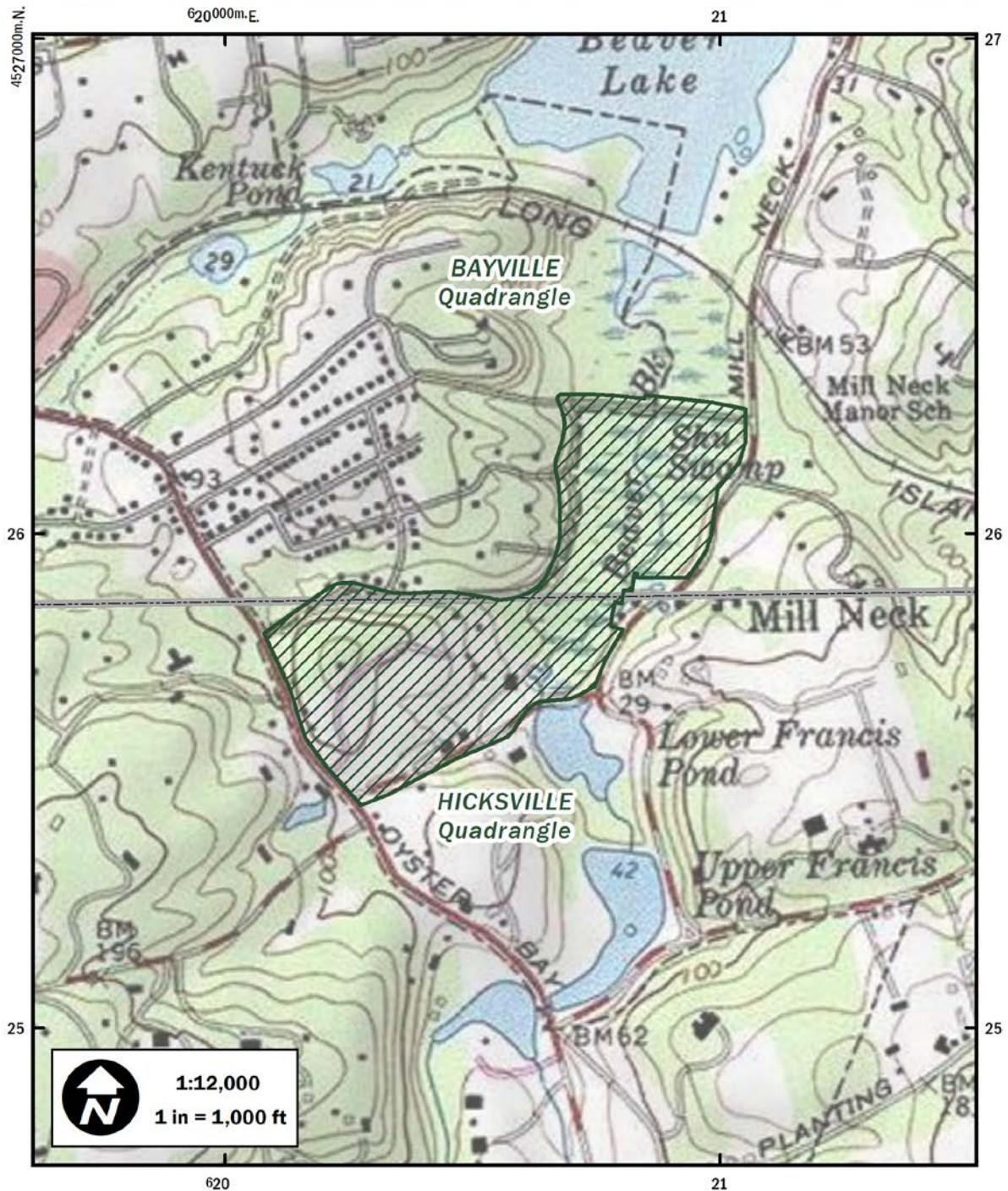


Schmidlapp-Humes Estate HD  
Name of Property

Nassau, New York  
County and State

**Schmidlapp-Humes Estate Historic District**  
**Village of Mill Neck, Nassau County, New York**

Oyster Bay Road and Frost Mill  
Road, Mill Neck, NY 11765



Coordinate System: NAD 1983 UTM Zone 18N  
Projection: Transverse Mercator  
Datum: North American 1983  
Units: Meter

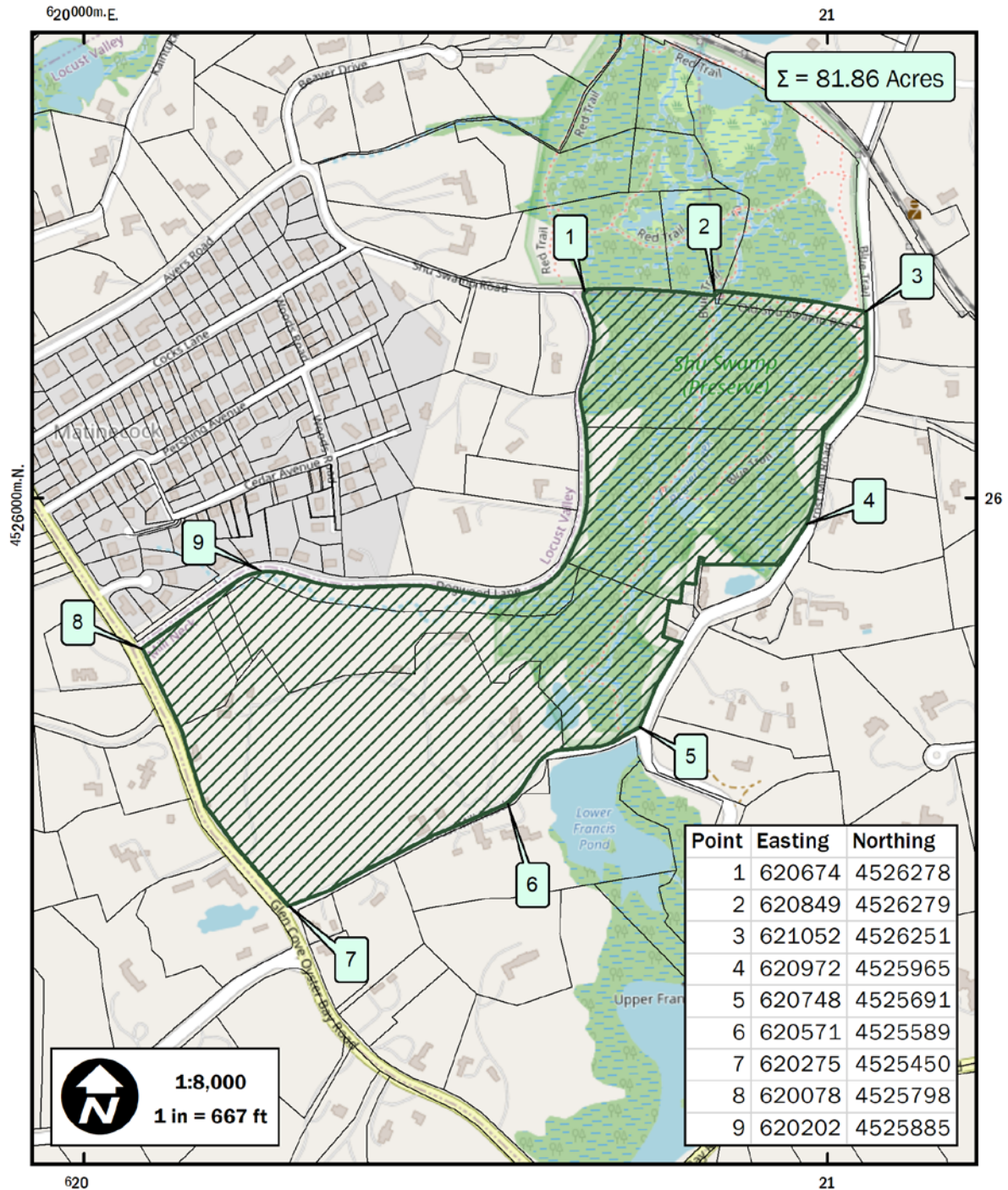


Schmidlapp-Humes Estate HD  
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Nassau, New York  
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**Schmidlapp-Humes Estate Historic District**  
**Village of Mill Neck, Nassau County, New York**

Oyster Bay Road and Frost Mill  
Road, Mill Neck, NY 11765



Coordinate System: NAD 1983 UTM Zone 18N  
Projection: Transverse Mercator  
Datum: North American 1983  
Units: Meter

0 200 400  
Feet

Nomination Boundary



Parks, Recreation  
and Historic Preservation

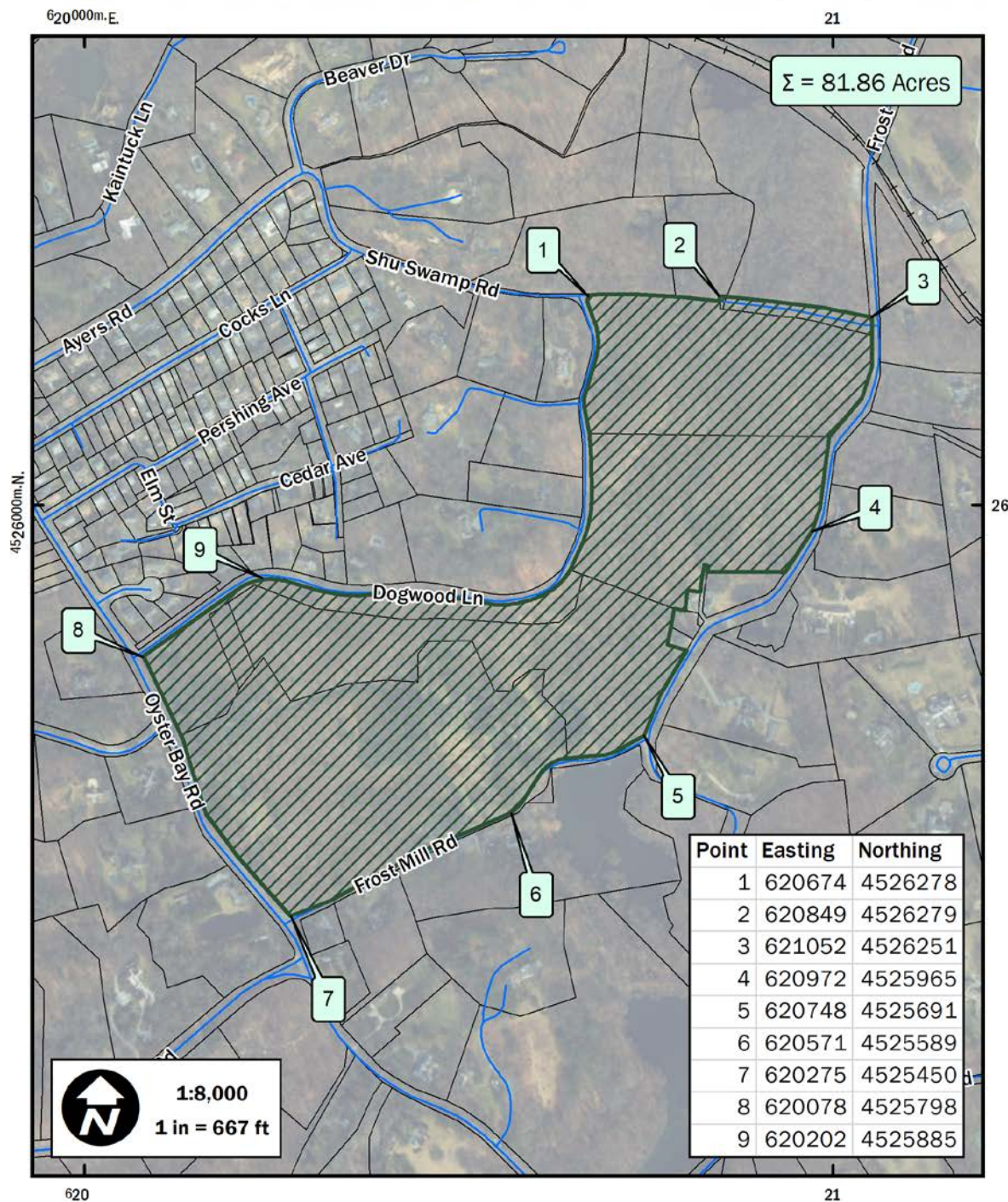


Schmidlapp-Humes Estate HD  
Name of Property

Nassau, New York  
County and State

**Schmidlapp-Humes Estate Historic District**  
**Village of Mill Neck, Nassau County, New York**

Oyster Bay Road and Frost Mill  
Road, Mill Neck, NY 11765



Coordinate System: NAD 1983 UTM Zone 18N  
Projection: Transverse Mercator  
Datum: North American 1983  
Units: Meter

0 200 400  
Feet



Nomination Boundary



**Parks, Recreation  
and Historic Preservation**

Schmidlapp-Humes Estate HD  
Name of Property

Nassau, New York  
County and State

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### 11. Form Prepared By

name/title: Gregory Dietrich, Principal  
organization: Gregory Dietrich Preservation Consulting  
street & number: 615 West 113<sup>th</sup> Street, #3  
city or town: New York state: NY zip code: 10025  
e-mail: gregoryd@gdpreservationconsulting.com  
telephone: 917-828-7926  
date: April 20, 2020

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### Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Schmidlapp-Humes Estate HD  
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## Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

## Photo Log

Name of Property: Schmidlapp-Humes Estate Historic District

City or Vicinity: Mill Neck

County: Nassau

State: New York

Photographer: Gregory Dietrich

Date Photographed: 6/20/18

NY\_Nassau Co\_Schmidlapp-Humes Estate Historic District\_0001

Schmidlapp Complex, Main Entrance/Border Walls/Driveway, facing northwest

NY\_Nassau Co\_Schmidlapp-Humes Estate Historic District\_0002

Schmidlapp Complex, Schmidlapp House aka "Rumpus House," facing east

NY\_Nassau Co\_Schmidlapp-Humes Estate Historic District\_0003

Schmidlapp Complex, Gardens/Terraces, facing west

NY\_Nassau Co\_Schmidlapp-Humes Estate Historic District\_0004

Schmidlapp Complex, Pool Complex, facing southeast

NY\_Nassau Co\_Schmidlapp-Humes Estate Historic District\_0005

Schmidlapp Complex, Stable Complex: Stable-Garage-Apartment, facing northeast

NY\_Nassau Co\_Schmidlapp-Humes Estate Historic District\_0006

Schmidlapp Complex, Stable Complex: Garage, facing north

NY\_Nassau Co\_Schmidlapp-Humes Estate Historic District\_0007

Schmidlapp Complex, Stable Complex: Garage-Apartment, facing northeast

NY\_Nassau Co\_Schmidlapp-Humes Estate Historic District\_0008

Humes Complex, Humes House, facing north

NY\_Nassau Co\_Schmidlapp-Humes Estate Historic District\_0009

Humes Complex, Garage-Apartment, facing southeast

NY\_Nassau Co\_Schmidlapp-Humes Estate Historic District\_0010

Humes Complex, Pool Complex, facing north

Schmidlapp-Humes Estate HD

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NY\_Nassau Co\_Schmidlapp-Humes Estate Historic District\_0011  
Humes Complex, Concentric Planting Beds in Rose Garden, facing west

NY\_Nassau Co\_Schmidlapp-Humes Estate Historic District\_0012  
Humes Complex, Tennis Hut (Tennis Complex), facing north

NY\_Nassau Co\_Schmidlapp-Humes Estate Historic District\_0013  
Humes Complex, Wine Cellar (detail), facing west

NY\_Nassau Co\_Schmidlapp-Humes Estate Historic District\_0014  
Humes Complex, Greenhouse-Potting Shed, facing northwest

NY\_Nassau Co\_Schmidlapp-Humes Estate Historic District\_0015  
Humes Complex, Garage, facing north

NY\_Nassau Co\_Schmidlapp-Humes Estate Historic District\_0016  
Humes Complex, Gardener's Cottage aka "Cottage in Rose Garden," facing northwest

NY\_Nassau Co\_Schmidlapp-Humes Estate Historic District\_0017  
Humes Complex, Caretaker's House, facing northeast

NY\_Nassau Co\_Schmidlapp-Humes Estate Historic District\_0018  
Humes Complex, John P. Humes Japanese Stroll Garden, facing northeast

**Paperwork Reduction Act Statement:** This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

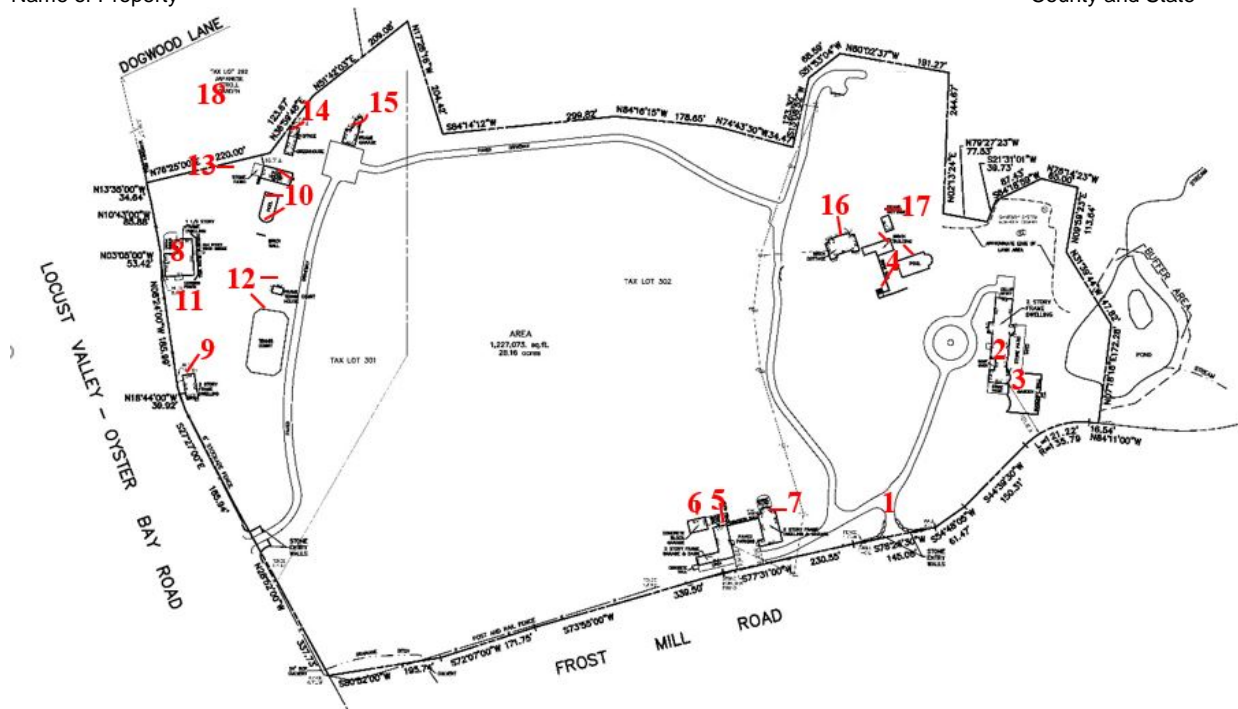


Schmidlapp-Humes Estate HD

Name of Property

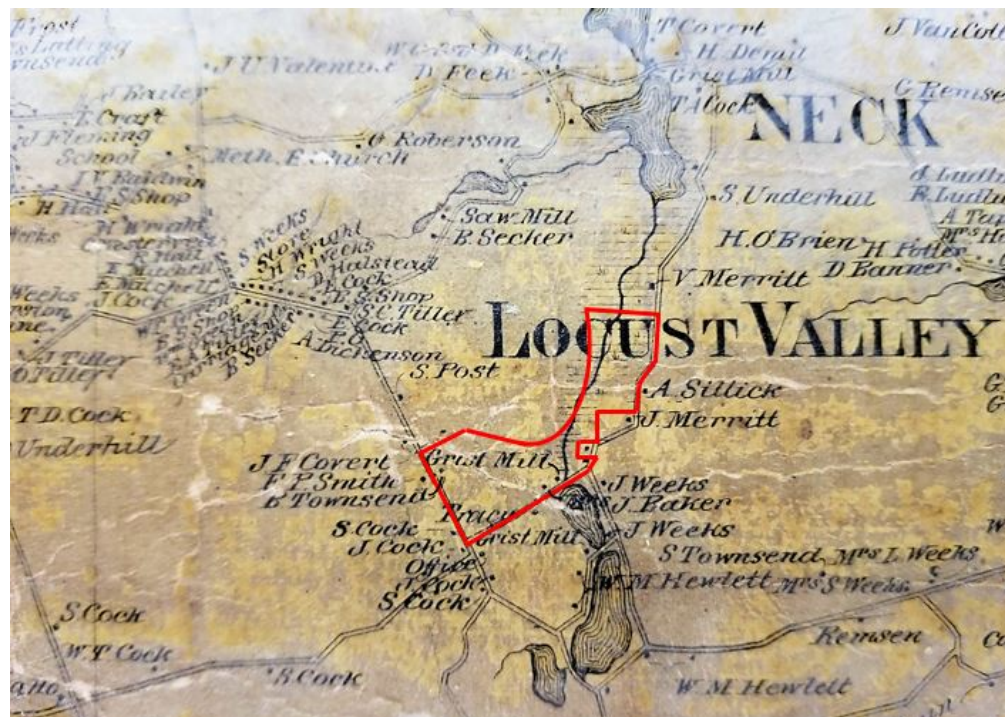
Nassau, New York

County and State



**Figure 1. Schmidlapp-Humes Estate Historic District Photo Key.**

Source: Joseph E. Dioguardi, Jr., "Map of Descriptive Parcel," February 11, 1915



**Figure 2. 1859 Map showing the properties of "B Townsend" (aka Humes House), "Mrs. J Baker" (aka Schmidlapp House), and the former Isaac Horner grist mill (aka "Grist Mill").**

Source: Henry Francis Walling, "Topographical Map of the Counties of Kings and Queens, New York" (New York: H.F. Walling's Map Establishment, 1859).

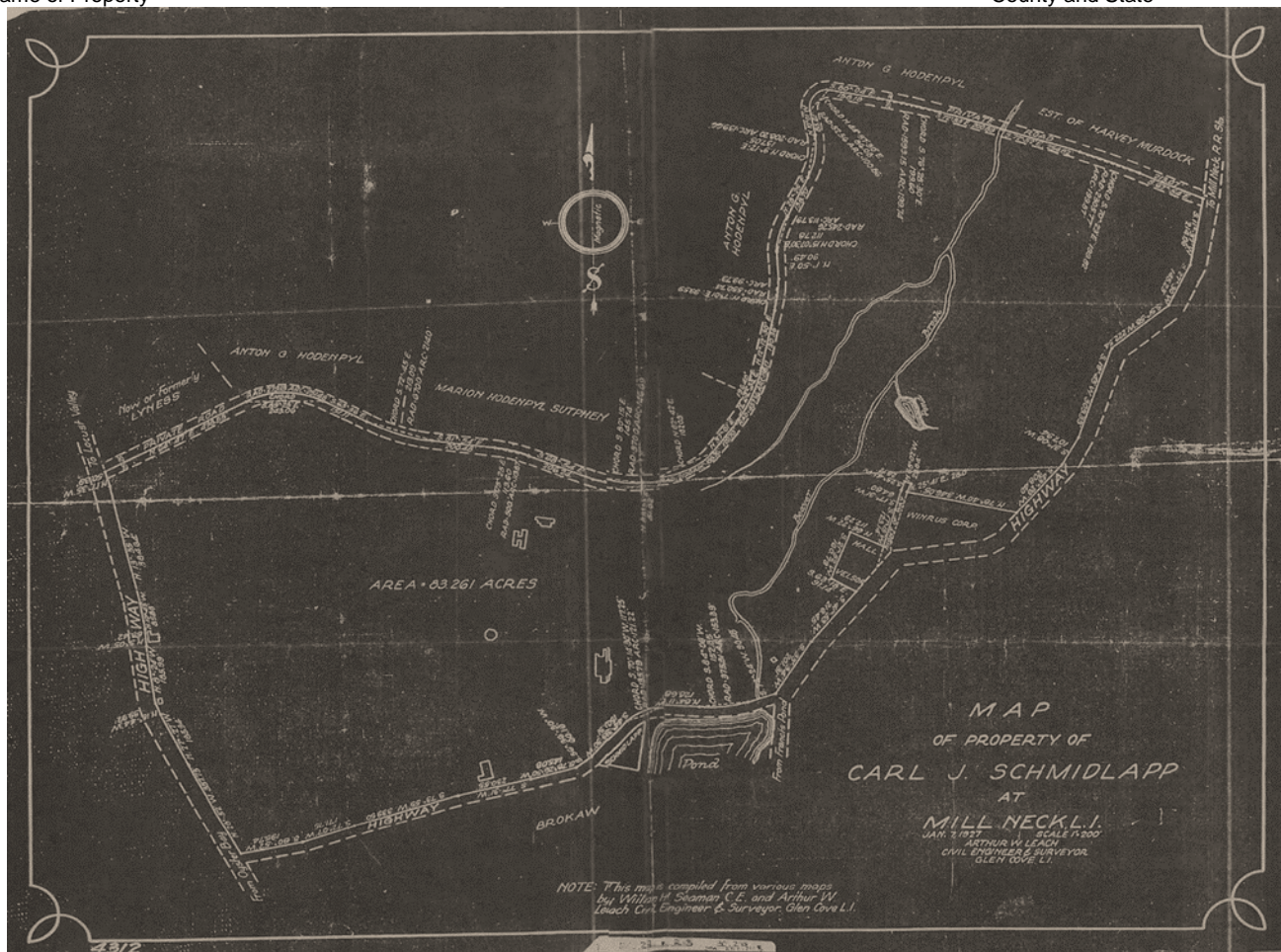


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**Figure 3. 1927 Survey Showing the Property Holdings of Carl J. Schmidlapp.**

Source: Arthur W. Leach, "Map of Property of Carl J. Schmidlapp at Mill Neck, L.I.," January 7, 1927.



**Figure 4. Schmidlapp House, 1933.**

Source: E.W. Howell Co.



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**Figure 5. Schmidlapp House dining room, 1933.**  
Source: E.W. Howell Co.

**Figure 6. Schmidlapp House walled Italian garden showing concrete basin and putto with vinca ground covering by Vitale and Geiffert, Landscape Architects, c.1929.**  
Source: Schnadelbach, 103.



**Figure 7. Pool complex, 1933.**  
Source: E.W. Howell Co.

April 25, 2019

Ms. Jennifer Betsworth  
National Register Unit  
New York State Parks, Recreation &  
Historic Preservation  
PO Box 189  
Waterford, NY 12188-0189

RE: Owner Consent Letter for Nomination of the Schmidlapp-Humes Historic District to the National Register of Historic Places

Dear Ms. Betsworth:

I am writing to confirm that Nassau County Department of Parks, Recreation and Museums owns 20 acres within the 75-acre proposed Schmidlapp-Humes Historic District in Mill Neck, NY. Nassau County Parks authorizes the applicant, North Shore Land Alliance, to nominate the site for listing on the National Register of Historic Places.

The former Schmidlapp-Humes property is located within the Town of Oyster Bay's Special Groundwater Protection Area and completes a wildlife corridor of 150 acres. The original 75-acre estate is bounded by Frost Mill Road to the south, Oyster Bay Road to the west, Dogwood Lane to the north and the Shu Swamp right of way to the east. The Nassau County parcel is adjacent to the Dogwood Lane boundary and runs from the Shu Swamp Preserve border to the Humes Japanese Stroll Garden border.

In addition to its valuable natural and ecological resources, the property is also historically significant as it was the former country estate of Carl Jacob Schmidlapp, Vice President and founder of the Chase National Bank, and his wife, Frances Cooper Klein Schmidlapp, a noted philanthropist. The Schmidlapp's daughter, Jean Schmidlapp Humes, a surgeon, and her husband John Humes, former Ambassador to Austria, made the western portion of the estate their country home in the early 1950s. The Humes acquired the balance of the estate in 1967 and it has remained relatively unchanged since that time.

The North Shore Land Alliance is actively working to open the property to the public as a passive use preserve. The creation of the Schmidlapp-Humes historic district will provide the public with a tangible link to the past and the distinguished individuals, accomplished designers and laborers who helped to shape the historic site.

Sincerely,



Eileen Krieb  
Commissioner  
Nassau County Parks, Recreation and Museums